

THE SOUTHERN SPEECH JOURNAL

FALL, 1955

DEFECTIVE SPEECH: A SOURCE OF BREAKDOWN
IN COMMUNICATION.....*H. Harlan Bloomer*

THE INTRINSIC SOURCES OF BLAIR'S
POPULARITY.....*Douglas Ehninger and James Golden*

EMOTION IN POETRY: THE ORAL INTERPRETER'S
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SOUTHERN SPEECH ASSOCIATION TWENTY-FIFTH ANNUAL
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REVIEWS BY H. Hardy Perritt, Douglas Ehninger,
Wayne C. Minnick, Harold Weiss, Donald L. McConkey,
Edward M. Penson, Frank Davis, Tom C. Battin, James
Golden, and Albert E. Johnson.

SUSTAINING MEMBERS.....NEWS AND NOTES

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The Southern Speech Journal

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NUMBER 1

DEFECTIVE SPEECH: A SOURCE OF BREAKDOWN IN COMMUNICATION

H. HARLAN BLOOMER

I

COMMUNICATION among men is essential to the continuation of human life. Never has this truth been more plainly evident than in our world today. But communication is at best a difficult business and an extremely complex one, and the costs of communication failure come high. Communication has always been the basis on which social organization is built, so much so that the extended patterns of social relationships which exist today could not come about until means for sending messages over great distances were developed.

As civilization has increased in complexity, the greatest need in communication has been for more rapid methods of transmitting messages beyond the range of the unaided human voice.¹ Progress of this sort has taken place with amazing rapidity in comparatively recent times. Within the span of one lifetime has come the instantaneous transmission of speech by means of the telephone, radio, and television; the storage of speech by recording machines of various types; and the permanent recording of visual and auditory images on both film and tape. In a recent advertisement, I noticed that there are now more than 90,000,000 telephones in the world, more than half of them in the United States. There is scarcely an inhabited area of the world which our voices cannot penetrate by telephone or radio.

Mr. Bloomer (Ph.D., Michigan, 1935) is Professor of Speech and Director of the Speech Clinic at the University of Michigan. As President of the American Speech and Hearing Association, he delivered this paper at the Third General Session of the Convention of the Southern Speech Association held in Memphis, Tennessee, April 6-8, 1955.

¹G. E. Peterson, "Basic Physical Systems for Communication Between Two Individuals," *Journal of Speech and Hearing Disorders*, XVIII (1953), 116-20.

The means of message transmission are largely taken up with the transmission of human speech as the most effective agent for social co-operation. A high premium is thus placed on the successful enunciation of speech in patterns that can be understood and that will win the kind of acceptance and understanding which the speaker hopes to achieve. Failure of a speaker to present a standard pattern of speech is one of the important sources of breakdown in communication.

If we are to understand the nature of this communication failure and its effects on the individual and his listeners, we must first establish: (1) the meaning of the term "communication," (2) the relationship of communication to language and speech, and (3) the functions of speech and language for the individual speaker.

Meader and Muyskens, quoting from Shohara, define communication broadly as, "any process of interaction between parts of an organism or between the environment and the organism . . . whether such activities be vegetative or otherwise overt or implicit."² Then they add, "fundamentally . . . the physico-chemical processes set up in the organism, whether of a positive or negative character, are the simplest forms of communication. The primary function of language is not the expression of ideas, but is the mutual adjustment of the organism and environment. . . . Of course, one may say that language begins only when consciousness begins; but one can do so only by an arbitrary act, which separates processes that can be understood only on the basis of their mutual relationships."³

Speech and language are highly formalized and intricate forms of communication, but basically they are merely an extension and an elaboration of fundamental processes of adjustment. Malinowski defines language as a "mode of action," a "piece of human behavior."⁴ It is only by considering the processes of communication in these ways that we can understand how deeply the functions of speech and language are rooted in the fundamental physiology and psychology of man.

²C. L. Meader and J. H. Muyskens, *Handbook of Biolinguistics* (Toledo, 1950), p. 16.

³*Ibid.*

⁴B. Malinowski, "The Problem of Meaning in Primitive Languages," Supplement I to C. K. Ogden and I. A. Richards, *The Meaning of Meaning* (New York, 1945), pp. 296-336.

II

Speech may be studied from many points of view, but, for the most part, when we study it we examine the following constituent elements which are present in every act of speaking:

(1) *Sounds* — the phonologic elements of speech. These include the vowels, consonants, pitch and qualities of voice, melody and stress patterns, rate, rhythm, phrasing, and other distinguishable attributes of speech.

(2) *Words and Word Relationships* — the linguistic and semantic factors which are present in all meaningful utterances of speech.

(3) *Expressive Movements* — the gestures and facial expressions which are an integral part of every moment of speech. According to Allport, these movements are "the external aspect of internal consistency," and, as such, project the personality and thoughts of the individual.⁵ They constitute also the basis of "lip reading" or "speech reading" as practiced by the deaf and hard-of-hearing. The almost complete absence of expressive movements as in Parkensonism, is a convincing testimony to the part which they normally play in speech.

These elements combined constitute the "expressive act" which is the summation of meaningful behavior embodied in speech and at the same time a unique creation, more than the sum of its parts, and not to be understood except as a *gestalt* — a total configuration.

III

The functions of speech by which the speaker seeks adjustment to his environment are at least three in number:

(1) *Emotional Expression and Release* — the internal adjustment of the individual to his external world through speech as a means of venting his feelings.

(2) *Communication With Oneself* — the "inner speech" of thought, whereby the individual stores information for recall, and gains insight into abstract phenomena.

(3) *Communication With Others* — for the purposes of: (a) mere sociability ("phatic communion"), (b) interchange of infor-

⁵Gordon Allport, *Personality* (New York, 1937), p. 494.

mation, (c) social control.

There is perhaps a fourth use which is destined to come into importance in our complex, mechanized world. This is the use of speech for the control of machines.

If we may consider these uses of speech briefly, we shall then turn to the effects of communication failure brought about by defective speech.

(1) *Emotional Expression and Release.* A person uses speech in this way when he says, "Ouch!" — or words to that effect. The need for emotional expression is one of the basic physiological and psychological needs of the individual. Probably the earliest vocal form of this need is to be found in the birth cry — man's first plaintive protest at his advent into a cold and perhaps seemingly unfriendly world. His infant moments of contentment are signaled by his cooing and babbling — often at early hours of the morning when his parents view the dawning light with less contentment.

These primitive forms of emotional expression help the individual to resolve his frustrations and enjoy his pleasures. They are the "anlage" of language, and can be elaborated into the complex and often subtle emotional releases that find form in verbal criticism of others, paranoid utterances, cursing, mere vituperation, the magnificent diatribes of a John Milton, or the whimsical complaints of an Ogden Nash. In its expressions of pleasure this primitive material of speech is refined and enriched to emerge as declarations of friendship, paeans of praise, eulogies and solemn declarations of national pride, panegyrics of love, or such felicitous lyrics as those of a Robert Herrick or a Richard Lovelace.

Basically our speech serves in very complex ways the same purposes served by a cry of anguish, a burst of laughter, the aggressive pounding of an adversary, or a delicious stretch on a lazy, sunny afternoon.

(2) *Communication With Oneself.* Speech is a means of coding and storing information for subsequent recall. As such, it becomes one of the most important aids to memory and to the accomplishment of abstract thought. If you have ever observed a small child struggling to master the art of speech, you have heard him talk to himself by the hour. In so doing he is not merely trying to acquire a difficult skill; he is laying the neurological patterns for "thought" and subsequent communication with others. The old saying that

"talk is cheap," should be replaced by a more accurate one, "talk is precious."

Allport suggests that early memories are impermanent because infantile experiences are not verbalized, and that deficiency in language is a drawback to the attainment of consciousness of self.⁶ The two-year old child is first, second, and third person all at the same time. He cannot learn his pronouns because he has not yet achieved a sense of his own individuality. As a part of his efforts to differentiate himself from the rest of the world he learns to say "no" before he says "yes." Allport recounts the story of a small boy who made daily trips to his grandmother's house across the street just to announce, apropos of nothing, "Grandma, I won't."

Speech is one of our most important means of coming to grips with ourselves, as illustrated by Hamlet's famous soliloquy, "To be or not to be: that is the question." The act of stating one's problems is as much an aid to their solution, in many instances, as the interpretations of the psychiatrist to whom one may have gone for help. Many a person has learned that until he can state a proposition to himself "aloud" he cannot retain it well or explain it to others.

(3a) *Communication With Others: For Mere Sociability.* Malinowski, in a supplement to *The Meaning of Meaning* by Ogden and Richards, describes speech used in this way as "phatic communion," or "free, aimless, social intercourse."⁷ In this way we use speech much as we use a pat on the back, a handshake, or a wave of greeting. Under this heading come most of the expressions of social amenity, the phrase of mere politeness, inquiries about health, observations about the weather, or affirmations of things that nearly everyone accepts as true. "All such are exchanged," says Malinowski, "not in order to inform, not in this case to connect people in action, certainly not in order to express any thought."⁸

I think that in discussing the function of speech in mere sociability, we come to one of the bedrock aspects of man's nature in society. There is in all human beings the well-known tendency to congregate, to be together, to enjoy one another's company. "Many instincts and innate trends, such as fear or pugnacity, all the types of social sentiments such as ambition, vanity, passion for power and wealth, are dependent upon and associated with the fundamental

⁶*Ibid.*, p. 161.

⁷Malinowski, *op. cit.*

⁸*Ibid.*, p. 313.

tendency which makes the mere presence of others a necessity for man."⁹

In brief, we here see speech used as a basis of social union, and only indirectly connected with the more exalted uses ordinarily ascribed to speech as a means of transmitting thought, influencing people, and strengthening one's intellectual grasp on the world.

(3b) *Communication With Others: The Interchange of Information.* This is one of the commonly recognized uses of speech, and is employed when we tell someone explicitly about ourselves, about what we are thinking, or what we have observed. It requires the use of sounds as symbols in what Korzybski refers to as the "descriptive" level in the use of language. It is the very essence of teaching; and most instruction, whether in school or in the home, cannot take place without the use of speech in this way.

One employs speech to convey information when he says, "Your socks are in the bottom drawer," or, "I'm going next door for a few minutes," or "The sun is 93,000,000 miles from the earth." If such information is to be communicated successfully, it must be transmitted in a verbal and phonemic code which is easily understood by the person who is listening, and the overtones of emotional expression must usually be subdued if the effective communication of ideas is to be achieved.

(3c) *Communication With Others: Speech as a Means of Social Control.* Stuart Chase reminds us that "Human societies, like the human body, are kept in equilibrium by a system of communication. . . . An individual without language could hardly qualify as a human being, so extreme would be his handicap. Similarly, an individual without a community is in danger of losing his humanity. The culture concept is cardinal in any serious study of communication, for the networks of the body interlock with the networks of society."¹⁰ Wiener, in turn, says, "Control . . . is nothing but the sending of messages which effectively change the behavior of the recipient."¹¹

Social control is early manifested by the infant, and it is a dull child indeed who does not soon discover that adults come running to minister to every cry of distress, or to sit in dotting admiration, picking up dropped spoons, zwieback, and playthings when the baby

⁹*Ibid.*

¹⁰Stuart Chase, *Power of Words* (New York, 1954), p. 38.

¹¹Norbert Wiener, *The Human Use of Human Beings* (Boston, 1950), p. 8.

says, "All gone." I think it is Mark Twain who says that he became a liar when he was nine days old, having discovered that he got loving care when he cried after being stuck by a pin, and then finding that he got just as much solicitation if he cried without being stuck. From these primitive beginnings come such elaborate arts as political speaking and advertising. Social control, however, implies more than a process in which one person verbally or physically pushes another around; it implies a process of social interaction in which there is mutual perception of meaningful responses. The effort to control others binds the speaker to the listener just as firmly as the listener is bound to respond to the speaker. If repression of such interaction occurs, it affects both the conveying and receiving of meanings. "Repression," says Newcomb in his *Social Psychology*, "is not only a blocking out of consciousness; it is also a barrier to communication."¹² This is an important concept for us to bear in mind.

IV

As we turn to consider defective speech as a source of breakdown in communication, it should be evident that *any impairment of human speech, in any of its forms and any of its varied functions, is an obstacle to the fundamental processes by which an individual achieves self-realization or integrates himself with society.* The immediate causes of the communicative failure are to be found in defective phonology, in defective language structure, or in defects in the expressive movements of speech — in other words, in a primary defect of the expressive act. The effects on the speaker produced by such breakdowns come from two sources: (1) the frustration of the normal uses of speech, and (2) the reactions of the speaker to these frustrations and to those that come from an awareness that his listening audience is evaluating his performance in a derogatory way.

The second of these effects is an indirect one which has long been recognized and frequently reported in the literature dealing with speech and hearing disorders. Children and adults who cannot talk normally are said to suffer feelings of frustration, social penalty, and personal anguish. Rejection, pity, and ridicule are

¹²T. M. Newcomb, *Social Psychology* (New York, 1950), p. 374.

listed as the devices employed by an unsympathetic society against these unfortunate people.¹³

Nevertheless, even such seemingly obvious events must be evaluated with caution since such rejection does not occur universally or indiscriminately. For example, Freeman and Sonnega in joint studies of the social acceptance of speech defective children in the third and fourth grades found that although children with speech defects were chosen less often by their peers when the basis of selection was speaking ability, they were not discriminated against with respect to certain desirable social traits, such as leadership, enthusiasm, tidiness, happiness, friendliness, attractive appearance, etc.¹⁴

Defective speech can presumably interfere with the normal and basic uses of speech in the following ways:

(1) *Defective Speech Can Cause Failure to Communicate Intended Information.* This occurs in the dyslalic or dysarthric person whose speech cannot be understood; the dysphonic whose voice cannot be heard; the aphasic whose language is too meager or inappropriate to project intended meanings; or the stutterer whose symptoms so disrupt the flow of speech that the listener cannot follow what he is saying.

The effects of such communication failure are real, and do not require the employment of evaluative concepts to discover why the speaker may suffer penalties because of his inability to make himself understood.

(2) *Speech Defects Can Lead to Loss of Effective Social Control.* This may occur, first, through failure to be understood, and, second, because the normal interaction between speaker and listener is disturbed when the mutual exchanges of speech are not at par. Thus we see the aphasic man unable to exert control over his children, his employees, or fellow citizens, and hence effectively removed from his cherished status as head of the family, as a responsible worker, or as a community leader. We see the person with uncom-

¹³Charles Van Riper, *Speech Correction: Principles and Methods* (New York, 1954), pp. 58-59.

¹⁴Gerald G. Freeman, "An Investigation of the Social Acceptance of Twenty-Six Speech Defective Children in Five Elementary Classrooms in Regard to Certain Traits of Social Acceptability" (Unpublished M.A. Thesis, University of Michigan, 1954); J. A. Sonnega, "An Investigation of the Social Acceptance of Twenty-Six Speech Defective Children in Five Elementary Classrooms in Regard to Participation in a Speech-Oriented Project" (Unpublished M.A. Thesis, University of Michigan, 1954).

pensated cleft palate speech or stuttering turn to solitary social status; we see the individual with an irritating voice frustrated and unhappy over the effects of his voice on the people to whom he talks. In this sphere, the evaluation of both speaker and listener play a large part.

(3) *Speech Defects Can Lead to Loss of Social Communion.* When we consider how much of our time and our speaking are devoted to the mere establishment of social contact, we get a fuller insight into the effects of disordered speech. Certainly we cannot hope to understand aphasia without a consideration of the uses of speech which are lost. A mere cataloguing of the language forms which are no longer available to the individual is a meager approach to the problem, just as an evaluation of stuttering on the basis of the obviousness of its symptoms may reveal little concerning the dynamic structure of the disorder.

Perhaps one of the most disturbing things about defective speech occurs when the individual, because of his inability to participate in the kind of social interchange called "phatic communion," feels that he is somehow placed outside the pale of social unity. Procedures in examination and therapy which ignore this function of speech are woefully inadequate.

(4) *Speech Defects Can Lead to Harmful Alterations in the Physical Structure of the Speaker.* This occurs in certain voice disorders in which misuse of the throat leads to contact ulcers, vocal nodules, irregularities of the vocal edges, or a functional paralysis of the muscles which control the glottis. It may occur also in the child whose habits of tongue and lip movement in speech contribute to the development of malocclusion of the dental arches, as in cases of habitual tongue protrusion, mouth breathing, and ineffective lip pressures.

(5) *Speech Defects May Lead to the Physiological and Psychological Maladjustment of the Speaker.* Because of his defect, the speaker may experience a *lowered sense of personal worth*. This personal derogation, together with communication failure and ineffective social control, can lead to loss of employment opportunities, reduced social status, and restricted educational achievement.

The speech defective may also be denied *effective emotional release*. The value of "talking it out" has been well demonstrated in the areas of mental hygiene and psychiatry. The effects of verbal

repression have already been alluded to. Severe stuttering is a major handicap to the use of speech in this way. On the other hand, some decrease in stuttering has frequently been observed when the stutterer feels free to express himself emotionally. If we look at the plight of the adult aphasic we can see that in many instances his inability to achieve recovery results as much from the blockage of emotional release as it does from communication failure or loss of social control. Our own work with aphasics has led us to place great importance on this observation as one of the basic problems in dealing with aphasia.

Again, the speech defective may be *unable to communicate effectively with himself*. Although the pattern of causation in the child with delayed speech is not always clear, it should be no surprise to us that his social maturity and intellectual advancement may be retarded because he lacks effective verbal communication with himself. In the case of the aphasic, when his powers of abstract thought are impaired, we must suppose that the inability to communicate with himself verbally is at least partially responsible for the impairment in abstraction.

(6) *Defective Speech May Lead, in Extreme Cases, to an Unwillingness to Talk at All*. You have all seen the stutterer who would rather write what he has to say than struggle through the oral statement of it. You have seen the aphasic who will not attempt speech because it does not seem worth the effort, and who thereby effectively handicaps himself more than his cortical damage can ever handicap him. You have seen the laryngectomized patient who is psychologically so traumatized by the loss of his larynx that he will not try to learn esophageal speech. You have seen the child who refuses to talk at all, for reasons which are perhaps not known even to himself.

I have described above some of the possible direct and indirect effects of communication failure on the individual. The influence on society is also a handicapping one, since an effective society can only be achieved by the co-operation of effective individual units able to communicate freely with one another. The efficiency of social management is impaired, and our entire social structure is weakened in proportion to the breakdowns which occur in communication.

V

This paper has reviewed the importance of effective communication to society and to the individual, and the steadily increasing premium that must be placed on speech adequate to communicate the personal and social needs of the individual. It has indicated that defective speech results from aberrations of phonology, linguistic structure, and the expressive movements of speech, and has discussed the main effects of defective speech on the individual — impairment of emotional expression, social control, self-communication, and social interchange. Its effects on society are reduced efficiency and depreciated personal values. We as speech diagnosticians, therapists, and teachers are especially qualified by training and interest to study speech as a "mode of action." Our approach to problems of diagnosis and therapy will be aided if we recognize clearly the functions which speech serves.

THE INTRINSIC SOURCES OF BLAIR'S POPULARITY

DOUGLAS EHNINGER AND JAMES GOLDEN

I

FEW BOOKS have been more generally damned by the critics, and longer read or more widely influential than Hugh Blair's *Lectures on Rhetoric and Belles Lettres*. Written about 1758, and for twenty-four years delivered at the University of Edinburgh, the *Lectures* were first published in June, 1783.¹ Subsequently they went through more than seventy editions, were reprinted countless times, and by 1815 had been translated into French, Italian, and Spanish, with a Russian version appearing in 1837-38.² As the most commonly accepted staple of rhetorical instruction in American and British schools and colleges during the first half of the nineteenth century, the *Lectures* were, as Charvat has said, "studied by half the educated English-speaking world."³ In 1911 a portion of them

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¹Hugh Blair, *Lectures on Rhetoric and Belles Lettres*, 2 vols. (London and Edinburgh, 1783). References to the *Lectures* throughout this article are to the American textbook edition prepared by Abraham Mills (Philadelphia, 1858).

A period centering in the years 1758-59 is well established as the date at which the *Lectures* were composed. Moreover, it seems certain that Blair did not significantly alter the discourses during the decades they were read to his classes in rhetoric, and made only minor deletions and changes in editing them for publication. See Robert Morell Schmitz, *Hugh Blair* (New York, 1948), pp. 62, 66; Alexander Grant, *The Story of the University of Edinburgh During Its First Three Hundred Years* (London, 1884), II, 358; John Hill, *An Account of the Life and Writings of Hugh Blair* (Edinburgh, 1807), pp. 175-76; Morley J. Mays, "Johnson and Blair on Addison's Prose Style," *Studies in Philology*, XXXIX (1942), 644; Helen Whitcomb Randall, *The Critical Theory of Lord Kames*, Smith College Studies in Modern Languages, XXII, Nos. 1-4 (October, 1940 to July, 1941), 82; Leslie Stephen, DNB, s.v. "Blair, Hugh." On circumstances precipitating the publication of the *Lectures* see especially Robert Chambers, *Traditions of Edinburgh* (London and Edinburgh, n.d.), p. 353.

²A complete bibliography of the *Lectures* and of Blair's other published works is given in Schmitz, pp. 139-45.

³See especially William Charvat, *The Origins of American Critical Thought* (Philadelphia, 1936), pp. 30-31, 42; Warren Guthrie, "The Development of Rhetorical Theory in America, 1635-1850," *Speech Monographs*, XV (1948), 61-63. Cf. Ota Thomas [Reynolds], "The Teaching of Rhetoric in the United States During the Classical Period of Education," *A History and Criticism of American Public Address*, ed. W. N. Brigrance (New York, 1943), I, 204;

was revived for use in a correspondence course in grammar and composition.⁴

But not only were the *Lectures* themselves widely and persistently read for many decades; they also exerted a marked influence on later writers in the fields of rhetoric and criticism, and were not without some voice in the development of English and American literary thought. Both in structure and substance, Blair's discourses may fairly be regarded as the prototype of the so-called "rhetoric of belles lettres." Impressing a more precise form upon concepts and relationships which, despite their long history, were for the most part still incipient rather than achieved, Blair provided the sharply defined pattern which was to become the bench mark of the belletristic school. William Barron's *Lectures on Belles Lettres and Logic* are little more than an inferior echoing of Blair's analysis, while such authors as Gregory, Knox, Andrews, Litch, Rippingham, Jamieson, Sánchez, Ansley, and Hermosilla adhered more or less closely to the general plan of his work, borrowed large helpings of doctrine, and upon occasion went so far as to appropriate passages verbatim.⁵ Books lying partly or completely outside the belletristic tradition also drew freely upon the contents of the *Lectures*.⁶ In-

and the recent paper by Marie Hochmuth and Richard Murphy, "Rhetorical and Elocutionary Training in Nineteenth-Century Colleges," *A History of Speech Education in America*, ed. Karl R. Wallace (New York, 1954), pp. 158-77.

⁴Grenville Kleiser, *Lectures on Rhetoric*, by Hugh Blair, D.D., Condensed . . . for the Exclusive Use of Grenville Kleiser's Mail Course Students (New York, 1911).

⁵William Barron, *Lectures on Belles Lettres and Logic*, 2 vols. (London, 1806); George Gregory, *Letters on Literature, Taste, and Composition*, 2 vols. (London, 1808); Samuel Knox, *A Compendious System of Rhetoric* (Baltimore, 1809); John Andrews, *Elements of Rhetorick and Belles Lettres* (Philadelphia, 1813); Samuel Litch, *A Concise Treatise on Retoric* [sic] (Jeffrey, New Hampshire, 1813); John Rippingham, *Rules for English Composition* (Poughkeepsie, 1816); Alexander Jamieson, *A Grammar of Rhetorical and Polite Literature* (London, 1818); Barbero Francisco Sánchez, *Principios de Rhétorica y Póetica* (Mexico City, 1825); D. Josef Gómez Hermosilla, *Arte de Hablar* (Madrid, 1826); Eustace A. Ansley, *Elements of Literature* (Philadelphia, 1849).

⁶For a representative sample see William Milns, *The Well-Bred Scholar* (New York, 1797), pp. 9, 12, 13, 16, 72, 104, etc.; George Scraggs, *English Composition* (London, 1802), pp. v, xi, 152-53, 173, etc.; Pierre Hennequin, *Nouveau Cours de Rhétorique* (Moscow, 1818), p. viii; William Banks, *The English Master* (London, 1829), pp. 304, 307, 333, etc.; James R. Boyd, *Elements of Rhetoric and Literary Criticism* (New York, 1860), pp. iv, 319-20, 324-26, etc.; David Irving, *The Elements of English Composition* (Philadelphia, 1803), p. iv, and see critical examination of Addison, pp. 211-21, of Swift, pp. 221-28, etc.; Charles Coppens, S.J., *The Art of Oratorical Composition* (New York, 1885), pp. 12, 15, 19, 21, 26, 28, 30, 36, 81, 86, 125,

deed, it would appear that for more than a generation following their publication no self-respecting author of a textbook in rhetoric or composition considered his work complete without one or more references to Blair's discourses.

In the areas of creative writing and literary criticism Blair's influence, while less pervasive, is yet noticeably present. Gosse has recognized the role which his strong plea for simplicity and perspicuity had upon the development of prose style during the first half of the nineteenth century. Charvat boldly argues that Blair's principles "dominated criticism of style" in America from 1810 to 1835, and played a key role in the gradual swing of public taste away from Addison and Johnson, and over to Hawthorne, Emerson, Melville, and Whitman. Both Knowlton and Beatty have shown the probable influence of certain of Blair's doctrines on the young Wordsworth. Elledge points to him as a principal source of "the critical theory commonly accepted during the second half of the eighteenth century. . . ." Monk reminds us that throughout the *Lectures* is "reflected much of the changing taste that goes to make up pre-romanticism." And Legouis and Cazamian confidently assert that Blair formed the literary taste of an entire generation.⁷

While this remarkable record of use and influence was being compiled, however, there was also being accumulated a body of adverse criticism which has few parallels in the history of literature. This criticism, beginning with the reviews which greeted the *Lectures* at their publication, extends to the present time, and since nothing is easier than to be smart upon Blair, it includes a high proportion of eminently quotable epithets. Among others, we have Robert Burns' famous depreciation, "Dr. Blair is merely an astonishing proof of what industry and application can do"; Cowper, "Oh, the sterility of that man's fancy! . . . Dr. Blair has such a mind as

etc.; Joseph Gilmore, *The Outlines of Rhetoric for Schools and Colleges* (Boston and New York, 1891), pp. 5, 18, 29, 95, 110; and as late as 1923, Edwin DuBois Shurter, *The Rhetoric of Oratory* (New York, 1923), pp. 2, 203.

⁷Edmund Gosse, *A History of Eighteenth Century Literature (1660-1800)* (New York, 1901), p. 302; Charvat, pp. 111-12; E. C. Knowlton, "Wordsworth and Hugh Blair," *Philological Quarterly*, VI (1927), 277-81; Arthur Beatty, *William Wordsworth, His Doctrine and Art in Their Historical Relations*, University of Wisconsin Studies in Language and Literature, No. 17 (1922), 34; Scott Elledge, "The Background and Development in English Criticism of the Theories of Generality and Particularity," *PMLA*, LXII (1947), 177; Samuel H. Monk, *The Sublime: A Study of Critical Theories in XVIII-Century England* (New York, 1935), p. 129; Emile Legouis et Louis Cazamian, *Histoire de la Littérature Anglaise* (Paris, 1929), p. 915.

Shakespeare somewhere describes as 'dry as the remainder biscuit after a voyage'; Gilbert Stuart, "penetration and profoundness are not his characteristics"; Saintsbury, "In Blair's critical view of literature the eighteenth century blinkers are drawn as close as possible"; Hill, "[He is] apt to excite doubts in others by betraying them in himself"; Gosse, the *Lectures* are "wanting . . . in all that constitutes sound criticism. . . . Blair was vain and empty, insipid and loquacious"; Elton, "the comment is sadly flat, and the ideas mostly derivative"; Minto, "a very vapid performance compared with Campbell's"; Adamson, "very tedious"; Harding, "neither original, comprehensive, nor profound"; Millar, "the full orthodox creed of the pseudo-classical school"; Williams, "a fatal lack of useful general principles"; Stephen, "feeble in thought," "mouthing a sham rhetoric," "a washed-out retailer of secondhand commonplaces"; *Blackwood's Magazine*, "Blair's Lectures are composed of commonplaces collected from the French critics. . . . No man ever had less poetry in his soul"; Shairp, "one of the best samples of the correct and elegant, but narrow and frigid style, both of sentiment and criticism"; Chateaubriand, "a tiresome critic in the French style"; Curtius, "waste paper."⁸

This discrepancy between popular acceptance and the weight of scholarly judgment piques the curiosity. How are we to explain the tremendous success and influence of a book which has called down upon itself such a harvest of critical scorn?

In accounting for the remarkable persistence and influence of the *Lectures* due weight must be given to certain external factors

⁸Robert Burns as quoted in John Gibson Lockhart, *The Life of Robert Burns* (Liverpool, 1914), I, 178; Thomas Wright, *The Correspondence of William Cowper* (London, 1904), II, 188-89, 192; Gilbert Stuart, review of *Lectures in The English Review*, II (1783), 18-25, 81-95; George Saintsbury, *A History of Criticism* (New York, 1905), II, 464; Hill, p. 45; Gosse, p. 302; Oliver Elton, *A Survey of English Literature, 1730-1780* (New York, 1928), II, 122; William Minto, *A Manual of English Prose Literature* (Boston, 1893), p. 479; John William Adamson, "Education," *CHEL* (Cambridge, 1925), XIV, 445; Harold F. Harding, "English Rhetorical Theory, 1750-1800" (Unpublished Ph.D. Thesis, Cornell University, 1937), p. 218; John H. Millar, *The Mid-Eighteenth Century* (New York, 1902), p. 334; A. M. Williams, "The Scottish School of Rhetoric," *Education*, XIII (1893), 494; Leslie Stephen, *History of English Thought in the Eighteenth Century* (New York, 1927), II, 347, 455; unsigned review of Wordsworth's *Yarrow Revisited and Other Poems* in *Blackwood's Edinburgh Magazine*, XXXVII (1835), 700; Principal Shairp, *Robert Burns* (London, 1902), p. 44; François René Vicomte de Chateaubriand, *Sketches of English Literature* (London, 1836), II, 269; Ernst Robert Curtius, *European Literature and the Latin Middle Ages*, tr. William R. Trask (London, 1953), p. 78.

—Blair's immense personal prestige,⁹ the development of rhetorical instruction in English,¹⁰ etc.—which combined in a peculiarly fortunate way to promote the popularity of the work. These, however, we propose to discuss in a future article. For the present, our purpose is to focus attention on a number of important internal characteristics of the *Lectures* which, it would appear, played a significant part in enhancing their continued acceptance. These characteristics we designate as the intrinsic sources of Blair's popularity.

If such an undertaking requires formal justification, it lies, we suggest, not only in the fact that these internal factors have not always been given the emphasis they deserve, but, more important, that the failure to pay them adequate attention has prevented scholars from bringing Blair's system into perspective and, consequently, from arriving at a full understanding of its place in the development of modern rhetorical thought. It is as an attempt to help repair this deficiency rather than as an essay upon a vagary of literary history that the following analysis chiefly is intended.

II

1. *Blair's Lectures express not only in their broad structure but also in their dominant spirit and tone the basic assumptions of the pedagogically attractive rhetoric of belles lettres.* In general terms, "the rhetoric of belles lettres" may be described as the habit, current in the late eighteenth and early nineteenth centuries, of viewing rhetoric as one facet of the broad field of polite letters; or,

⁹See, for example, John Foster, review of *An Account of the Life and Writings of Hugh Blair . . . by the Late John Hill*, *The Analectic Magazine*, V (1815), 197; *Scots Magazine*, LXIII (1801), 6; *Public Characters, or Contemporary Biography* (Baltimore, 1803), pp. 242-44; James Boswell, *The Life of Samuel Johnson*, ed. Ernest Rhys (London, 1946), II, 69; James Boswell, *Private Papers of James Boswell from Malahide Castle*, ed. Geoffrey Scott (Mount Vernon, New York, 1928-34), VII, 16-17; XIV, 202-03; XV, 302; *Boswell's London Journal, 1762-1763*, ed. Frederick A. Pottle (New York, 1950), p. 234; *Critical Review*, XI (3rd. series, 1807), 170; David Hume to Hugh Blair (from Paris), 1764, in John Hill Burton, *Life and Correspondence of David Hume* (Edinburgh, 1846), II, 196, 267, 288; Reverend Donald MacQueen to Reverend John Calder (1780), *Illustrations of the Literary History of the Eighteenth Century*, ed. John Nichols (London, 1828), V, 411; unsigned review of Sotheby's *Homer*, Critique III, *Blackwood's Edinburgh Magazine*, XXX (1831), 93.

¹⁰A. S. Collins, "The Growth of the Reading Public During the Eighteenth Century," *Review of English Studies*, II (1926), 284-94, 428-38; Guthrie, XIV (1947), 51-53.

stated conversly, the habit of stretching rhetoric "into the science of Literature, or Literary Theory and Literary Criticism universally, and making it treat the principles of Historical Writing, Poetry, and Expository Writing, as well as Oratory."¹¹ Thus regarded, rhetoric lost its traditionally independent status, and became in practice as well as theory a functional counterpart of criticism, sharing with it a common catalogue of rules and precepts — dicta which in one guise served as directions for composing, in another as criteria for judging.¹²

For our present purpose, the point which deserves emphasis is that this analysis had a number of ramifications which made it unusually attractive pedagogically. First, the hypothesis that the field of polite literature is an integral unit led to the doctrine that the various forms of discourse — oratory, poetry, history, philosophical writing, etc. — are not independent species, but generically related branches growing out of a common parent trunk — a trunk which itself is rooted in a subsoil of language and of style (the science of correct and effective language usage). This, in turn, strongly suggested an organic method to be applied in teaching the communication arts. Beginning with an account of the simplest language elements — individual words and sentences, or even sounds and syllables — instruction was to ascend through a naturally graded series of steps to a consideration of the bodies of theory underlying the most complex literary modes — dramatic poetry, the epic, tragedy, the dialogue, etc. Moreover, because the various types of discourse were capable of being precisely arranged according to difficulty of execution, the mastery of any one of them was to be considered a cumulative, rather than a selective matter, those higher in the scale requiring for their successful accomplishment the sum total of all skills lying below them, and, in addition, certain new and added skills peculiar to themselves. Consequently, successful progression through the sequence required a constant carry-over and application of materials and habits previously mastered.

A second obvious pedagogical advantage of the rhetoric of belles lettres lay in the fact that since it found its natural starting point in an analysis of language elements — diction and syntax — it cen-

¹¹*The Collected Writings of Thomas DeQuincey*, ed. David Masson (London, 1896-97), X, 85. Editor's note.

¹²Saintsbury, II, 471. See in connection with this and the following paragraphs Douglas Ehninger, "Dominant Trends in English Rhetorical Thought, 1750-1800," *The Southern Speech Journal*, XVIII (1952), 10-12.

tered the attention of the student, first of all, upon matters with which he was already more or less familiar from his study of English and Latin grammar, and postponed to a more appropriate time those strange and inhospitable techniques of subject-matter analysis which, as constituting the lore of the artificial *inventio*, formed the usual introduction to classically oriented rhetorical systems.

Third — and this again is a result of uniting the historically independent sciences of rhetoric and criticism — just as the belletristic analysis found a natural starting point in a description of individual language elements, so it discovered a natural and, indeed, inevitable culmination in the application of its rhetorico-critical precepts to a dissection and evaluation of works representing the different major literary genres. Therefore, at the same time that it taught the student rules of production, it also gave him a broad acquaintance with the basic types of literature and supplied him with critical standards appropriate to each.

Fourth, the belletristic rhetoric provided in a single and convenient package — and when embodied, as in Blair's *Lectures*, within the covers of a single not-too-bulky textbook — all of the materials necessary for a practical and yet culturally enriching introduction to the whole field of "language arts."

Combined, these four features made an understandably strong appeal. Indeed, it would only be citing the obvious to point the parallel between them and the advantages claimed by advocates of the currently popular "communications approach" to the teaching of oral and written language skills.¹³ But, as we have already suggested, Blair's *Lectures* were clearly the prototype of the belletristic school, and, taken by and large, the best available statement of its doctrines as well as the most complete and effective implementation of its basic theoretical assumptions. Mundane as they admittedly are, they are yet superior to other works in this tradition. Thus they not only had the initial advantage of expressing a pedagogically attractive approach to the teaching of rhetoric and composition, but also the added advantage of doing it better than any of their competitors in the area — the earlier of which were either abortive at-

¹³See, for example, Paul D. Bagwell, "A Composite Course in Writing and Speaking," *The Quarterly Journal of Speech*, XXXI (1945), 82-84; Glenn E. Mills, "Speech in a Communication Course," *The Quarterly Journal of Speech*, XXXIII (1947), 40-45.

tempts or primarily oriented in other directions,¹⁴ and the later of which were little more than inferior echoings of the *Lectures* themselves.

2. *Instead of adhering exclusively to a single school of critical thought, Blair's Lectures broadened and prolonged their appeal by expressing a mélange of neo-classical and romantic doctrines.* That many aspects of Blair's system are rigidly neo-classical has frequently been recognized.¹⁵ Even a cursory examination of his pages will reveal an abundance of the telltale signs — the doctrine of the imitation of nature, the separation of literature into types, the authority of the "rules," the use of models, the relative superiority of the ancients over the moderns, the application of the "beauty-blemish formula," the ideal of a perspicuous style raised above the level of ordinary speech, the account of tragedy based largely on Aristotle, the ranking of the age of Elizabeth beneath that of Pope, the "half comic" question as to whether Shakespeare's beauties or faults be greater, the censure of Tasso, the description of Shakespeare as "a genius shooting wild," the definition of taste as "a receptive or critical power," the cosmic optimism, the erection of the standard of taste upon the sentiments of men in general.¹⁶ These and similar strains are certainly prime evidence of his neo-classical tendencies. It has not always been recognized, however, that in other and equally significant respects, Blair shows the symptoms of a developing romanticism. Of these, some ten items perhaps deserve mention here. They are: (1) the thesis that "rules" are not *a priori* man-made dicta, but are ultimately founded upon feeling, and, therefore, to be discovered rather than decreed; (2) the denial that taste is "resolvable into operations of reason," with the consequent elevation of emotion and sensibility, culminating in an attempt "to explain . . .

¹⁴Cf. with the *Lectures* such works as Charles Rollin, *Traité des Etudes* (Paris, 1726-28); Joseph Jouvençy, *E. Societate Jesu Candidatus Rhetoricae* (Paris, 1739); Charles Batteux, *Principes de la Littérature*, 5 vols. (Paris, 1755); Anselm Bayly, *An Introduction to Languages* (London, 1758); John Brightland, *A Grammar of the English Tongue* (London, 1759); Henry Home of Kames, *Elements of Criticism*, 3 vols. (Edinburgh, 1762); Johann Burg, *Elementa Oratoria*, rev. ed. (Moscow, 1776) [We have used the seventh edition of 1799 printed at Leipsic]; Joseph Priestley, *A Course of Lectures on Oratory and Criticism* (London, 1777).

¹⁵For representative judgments see Gordon McKenzie, *Critical Responsiveness*, University of California Publications in English, XX (1949), 62, 275; Sherard Vines, *The Course of English Classicism* (New York, 1930), p. 100.

¹⁶*Lectures*, pp. 16, 25-26, 102-04, 382, 387-93, 497, 506-19, 530, etc. Cf. A. Bosker, *Literary Criticism in the Age of Johnson* (Groningen, 1930), p. 160; Francis Gallaway, *Reason, Rule, and Revolt in English Classicism* (New York, 1940), p. 44; McKenzie, pp. 32, 62, 275; Schmitz, p. 111.

philosophical or literary principles with reference to the passions," and, indeed, the assumption that "emotional response [is] the distinguishing character of the arts"; (3) a strong statement of the role played by "genius" in the process of artistic creation; (4) the denial of the law of "unity in diversity" by the refusal "to admit a single principle as fundamental . . . in all phases of beauty"; (5) the discarding of the classical limitations on the types of characters proper to tragedy, and of the classical division of the various characters or levels of style; (6) the taking of a middle ground on the "generality-particularity" continuum; (7) the disparagement in particular of the pastorals of Pope and Philips, the opposition in general to the imitation of classical pastorals, and the suggestion for pastoral poetry of a "program . . . much the same as that fulfilled by Wordsworth"; (8) the emphasis on "fitness" or "design" as a "pilot principle" — an emphasis which led, among other things, to an acceptance of "the supernatural elements in Shakespeare . . . [the] world of witches, ghosts, fairies, and spirits"; (9) the making of obscurity, disorder, irregularity, wildness, confusion, etc. characteristics of the sublime, and the location of its starting point in natural scenery; and (10) as one might expect from the self-appointed champion of *Ossian*, in the descriptions of the origin and progress of language and of figurative speech, as well as at other places in his work, the introduction of a somewhat confused but nonetheless unmistakable doctrine of primitivism.¹⁷

These characteristics, it would seem, hardly justify Saintsbury's judgment that Blair is afflicted with a "special 'classical' purblindness."¹⁸ On the contrary, we must agree with Schmitz who has described the *Lectures* as a "pleasantly liberal document," one which in many respects displays the progress achieved since the age of Pope in winning freedom from the "rules"; and with Elledge, who says that, along with Kames, Ogilvie, and Campbell, Blair supplied "much of [the] necessary background to . . . the new poetic theory of the romantics."¹⁹ Certainly it is understandable why Blair was "welcomed into the very heart of German romanticism"; why Charvat asserts that his *Lectures* were "absorbed rather than killed by the

¹⁷*Lectures*, pp. 16, 24, 27-29, 32-37, 50, 58-63, 147, 196 ff., 437-40, 440-41, 519-21. Cf. Elledge, p. 177; Knowlton, p. 279; Edward Niles Hooker, "The Discussion of Taste From 1750 to 1770, and the New Trends in Literary Criticism," *PMLA*, XL (1934), 586.

¹⁸Saintsbury, II, 465.

¹⁹Schmitz, p. 118; Elledge, p. 177.

Romantic movement"; why Bosker places our author not with the strictly neo-classical critics, but among the so-called "champions of taste"; why Legouis and Cazamian declare that his pages "reveal a secret sympathy with the sentimental moralizing atmosphere about him"; and why Adamson goes so far as to suggest that Blair's pupils "were prepared to welcome whole-heartedly the literary principles of Wordsworth, Byron, and Scott."²⁰

In sum, without entering into an argument on the relative importance of neo-classical and romantic strains in the *Lectures*, or even without denying that as a whole they may perhaps not improperly be described as "late neo-classical,"²¹ the fact remains that in evaluating the sources of Blair's persistent popularity we must recognize that many elements in his work smacked enough of a developing romanticism so that as these new patterns grew more dominant the *Lectures* did not automatically become an outmoded museum piece, but, on the contrary, retained a considerable measure of vitality and pertinence.

3. *Blair's Lectures were, from first to last, simple, straightforward, and attractively written. They were strong in illustration, and specifically intended as an elementary textbook suitable for students beginning their study of rhetoric and belles lettres. On several counts these factors gave them a considerable competitive advantage over their most important rivals.* The fact that the *Lectures* are simple, straightforward, and — allowing for their date and subject matter — on the whole, attractively written, is evident to any interested reader. Therefore, it is not surprising that these qualities have been specifically remarked by most of the scholars who have given them close attention.²² Nor has it escaped notice that even those discourses which are devoted entirely to the analysis of a model speech or essay — something which might well prove tedious — actually sustain interest surprisingly well.²³ On the score of perspicuity — a quality which Blair's neo-classical preferences caused him especially to admire — if the *Lectures* offend at all, it is not from a lack of clarity,

²⁰Schmitz, p. 53; Charvat, p. 44; Bosker, pp. 160-69; Legouis et Cazamian, p. 980; Adamson, *loc. cit.*

²¹Charvat, pp. 44-45.

²²See, for example, William N. Hawley, "Hugh Blair: Moderate Preacher" (Unpublished B.D. Thesis, University of Chicago Divinity School, 1938), p. 115; Harding, p. 219; Randall, p. 82.

²³Herman Cohen, "An Analysis of the Rhetoric of Hugh Blair" (Unpublished Ph.D. Thesis, State University of Iowa, 1954), pp. 307-11, 333-34.

but rather from unnecessary prolixity and a habit of belaboring the obvious. Similarly, whatever interest value they lack arises more from the inherent aridity of technical rhetoric and criticism, and from a soporific monotony in sentence structure, than from a lack of resourceful invention. As presented in the classroom, and even in spite of Blair's notoriously poor delivery, the *Lectures* were attractive enough so that attendance in the course in rhetoric soon more than quadrupled.²⁴ Even in the chill of the printed page they retain many of the qualities of ease and attractiveness which helped account for this success.

As Woodhouselee and Coppeé, among others, have commented, the *Lectures* are also particularly strong in illustration.²⁵ The only eighteenth-century rhetorician to undertake the criticism of specific examples of oratory, Blair devotes the whole of no less than eight of his discourses to the detailed analysis of some model speech or essay. In addition, lengthy examples and sample passages are scattered everywhere throughout the work. This wealth of illustrative material was, we know, the result of long and painstaking labor on Blair's part, and, on the whole, his examples are successfully integrated with his doctrine.²⁶ Time and again he echoes the proposition expressed in the lecture on Atterbury that "rules and directions, when delivered in the abstract, are never so useful as when they are illustrated by specific instances. . . ." ²⁷ Indeed, as Williams has quite correctly said, the basic pedagogical plan of his treatise is one of "driving home the exposition of principles both by short examples and by the detailed criticism of selected passages."²⁸

That the *Lectures* were specifically intended as an elementary textbook "designed for the initiation of youth into the study of belles

²⁴On the early success of Blair's *Lectures* see Robert Chambers, *Dictionary of Eminent Scotsmen* (Edinburgh, 1863), s.v. "Blair, Hugh"; Records of the Town Council of Edinburgh, June 27, 1760, as summarized in Andrew Dalzel, *History of the University of Edinburgh From Its Foundation* (Edinburgh, 1862), II, 428; Grant, I, 350; *Scots Magazine*, XXI (1759), 661. References to Blair's poor delivery are numerous. See, for example, Boswell, *Private Papers*, XIII, 170; James Finlayson, "A Short Account of the Life and Character of the Author," prefixed to *Sermons of Hugh Blair* (New York, 1802), I, xi; John Rae, *Life of Adam Smith* (London, 1895), p. 421; Thomas Somerville, *My Own Life and Times* (Edinburgh, 1861), p. 57.

²⁵Alexander Fraser Tytler (Lord Woodhouselee), *Memoirs of the Life and Writings of the Honourable Henry Home of Kames* (Edinburgh, 1807), I, 275; Henry Coppée, *English Literature Considered as an Interpreter of English History* (Philadelphia, 1873), p. 370.

²⁶Cohen, p. 57.

²⁷*Lectures*, p. 326b.

²⁸Williams, p. 495.

lettres, and of composition," we have Blair's own word.²⁹ That in their original form they were delivered to "pupils [who] had undergone no preparatory discipline in the science [of rhetoric]," we know both from the statutes of the University of Edinburgh and from Blair's friend and biographer, John Hill.³⁰ Consequently, it is no mere formal apology, but rather a pertinent fact to be remembered in evaluating the *Lectures* and accounting for their popularity, when Blair tells us in the Preface that throughout he aimed at what was "useful" rather than "new," at "utility" rather than "depth"; that he sought to avail himself "of the ideas and reflections of others . . . to convey to his pupils all the knowledge that could improve them; to deliver not merely what was new, but what might be useful, from whatever quarter it came."³¹

A book so planned and executed was certain to enjoy considerable advantages in competition with its most serious rivals. As we have already pointed out, nothing in the belletristic tradition, either prior to or following them, could compare with the *Lectures* in breadth of conception, precision of organization, or general grasp of the problems of communicative discourse. As for books outside this tradition, Campbell's *Philosophy of Rhetoric* may most accurately be described as an abstruse philosophical excursion into the nature of rhetoric, oriented in terms of the faculty psychology and the "common sense" doctrines of Thomas Reid. While strikingly original and, for the mature student, highly provocative, it is ill suited to the needs of the beginner, and was, as a matter of fact, commonly employed only in advanced courses.³² Though somewhat more immediately practical, Whately's *Elements* is also primarily analytical rather than didactic, and, because of its almost exclusive emphasis upon the problem of persuasion, considerably less comprehensive than Blair's effort. Moreover, in style it lacks the ease and attractiveness of the *Lectures*, and at more than one point is admittedly "hard going." Kames' *Elements* and Ogilvie's *Observations* are, in turn, not so much textbooks as argumentative treatises written with a view to demonstrating that a theory of criticism might be erected out of the principles of the associational psychology, while Priestley's *Lectures*, in addition to being hastily written and poorly integrated,

²⁹*Lectures*, Preface, p. 3.

³⁰Hill, pp. 33-34.

³¹*Lectures*, Preface, p. 3.

³²Guthrie, XV (1948), 63. Cf. Foster, p. 83; Williams, p. 434.

are also marred by the same preoccupation. In contrast, Blair's printed *Lectures*, reproduced in almost the identical form in which they had been delivered in the classroom, profess to be nothing more than a rhetorical textbook on the elementary level—one which, though not free from the bias of certain psychological assumptions, had as its sole aim the introduction of young adults to the field of rhetoric and belles lettres.

In this connection, it also deserves mention that the *Lectures* were recommended to students and teachers by the complete orthodoxy of their doctrine and the fact that their leading ideas were almost without exception drawn from the most approved ancient and modern sources.³³ Nor is there discoverable within them any remark which might offend the religious sensibilities of even the most rigid sectarian, or any illustration or reference that might disturb the placid surface of conventional morality. It is probably because the *Lectures*, if not particularly edifying, could at least be guaranteed as completely safe, that they became a favorite textbook in seminaries for young ladies.

4. *Blair's Lectures found much of their theoretical understructure in the long-to-be-popular doctrines of the faculty psychology, and used these doctrines to bring principles of the classical rhetoric into line with prevailing views concerning the mental and emotional nature of man.* Blair's application to rhetoric of the basic assumptions of the faculty psychology (i. e., the division of the mind into a number of specialized powers or abilities, and the organization of these into a rigid hierarchy) is evident at many crucial points throughout his system. It underlies the classification of the types of

³³Schmitz, p. 118. Some of Blair's more important sources are: Addison (pleasures of the imagination), Akenside (sublimity), Bacon (romances), Bossu (the epic), Bruyere (parallel of pulpit and forensic eloquence), Campbell (particles), Cicero (on many items), Cr  vier (estimates of French writers), Des Bosses (language), Diderot (English comedy), Dionysius of Halicarnassus (on several matters of language and style), Du Bos (ancient drama), F  nelon (in several different connections), Girard (language), Hogarth (beauty), Kames (English comedies), Longinus (the sublime and criticism of Homer), Marmontel (poetry), Marsy (French drama), Monboddo (English and Latin verse), Moralt (English comedy), Motte (poetry, Homer), Quintilian (many times, but not so frequently as Cicero), Rapin (comparison of Greek and Roman writers), Sheridan (on delivery), Temple and Voltaire (on several matters). By his own admission Blair borrowed from Adam Smith's lectures on rhetoric. *Lectures*, p. 202. The critical lectures of John Stevenson, professor of logic at the University of Edinburgh, 1730-1775, also were rather freely appropriated. See "An Account of the Late Duke Gordon, M.A., Including Anecdotes of the University of Edinburgh," *Scots Magazine*, LXIV (1802), 22.

public speaking in terms of "ends" or "aims" ("to inform . . . to amuse . . . to persuade") and also the point-to-point correlation which is established between these "ends" and the three "kinds," "levels," or "degrees" of eloquence.³⁴ It is articulated in the sharply drawn and frequently repeated distinction between "conviction" as appealing to the reason and "persuasion" as addressed to the passions.³⁵ It directly influences the analysis of the "parts" of a persuasive speech, where the *confirmatio* is subdivided into "the reasoning or arguments" and "the pathetic part," and these two are treated not as independent movements, but as mutually subservient elements standing in a linear relationship.³⁶ It is basic to the scheme by which the different forms of discourse are distinguished in terms of purpose and method, the orator being described as addressing principally the "understanding," with a view to influencing "judgment," while the poet, on the other hand, addresses the "imagination" and "passions."³⁷ Lastly, it determines the curious doctrine that each of the major oratorical genres aims at a particular intellectual power, deliberative and pulpit address being directed toward the persuasion of the emotions and will, and forensic address toward the conviction of the reason.³⁸

In his application of the faculty psychology Blair was not displaying any particular originality. In fact, its influence is to be found in nearly all of the more important eighteenth-century treatises on rhetoric. In the present connection, the point which deserves emphasis is that Blair, along with several of his contemporaries, employed the faculty analysis as a catalyst by means of which classical doctrines could be revitalized and adapted to an age which held to a psychology and epistemology quite different from those propounded by the ancients. In this transformation, not only were the traditional principles reorganized into new and more fruitful relationships, but, to a rather marked degree, their very nature was altered.

As examples of this alteration, we may point to two of the items mentioned immediately above: the linear relationship constructed

³⁴*Lectures*, pp. 261-63.

³⁵*Ibid.*, pp. 262-64, 285-86, 299, 302, 314, 319, 322, 324, 341, 358, 359-60, etc. Lee declares that the conviction-persuasion duality is "the heart" of Blair's theory of invention. Irving J. Lee, "A Study of Emotional Appeal in Rhetorical Theory. . . ." (Unpublished Ph.D. Thesis, Northwestern University, 1939), p. 241.

³⁶*Ibid.*, pp. 314, 341, 350, 353-62. Cf. 359, 364.

³⁷*Ibid.*, p. 421.

³⁸*Ibid.*, pp. 299, 314.

between "reasoning" and "the pathetic part," and the classification of the forms of discourse in terms of "ends."

For the ancient rhetoricians, the three great modes of persuasion, *pistis*, *pathos*, and *ethos*, were essentially separate and independent entities. While it was recognized that all three normally would be used in any single piece of rhetorical discourse, each was considered as sufficient, even when standing alone and unaided, to achieve the final goal of persuasion. That is, the hearer or reader might be won because he was convinced by argument, or because his passions were moved, or because he recognized certain ethical credits in the speaker or writer. Blair, however, sensing the undeniable fact that "inclination may revolt, though the understanding be satisfied," or, by the same token, that "the passions may prevail against the judgment," maintained that for the persuasive process to be complete and secure, appeal to the reason and appeal to the emotions must work in concert.³⁹ But even more specifically, he asserted that the first of these must always precede the second, since "no persuasion is likely to be stable, which is not founded on conviction."⁴⁰ By this alteration he not only adjusted rhetorical doctrine to the commonly recognized hierarchy of the faculties which placed reason below emotion, but, by giving *pathos* climactic position, he tended to underscore the faculty thesis that emotion is the supreme mover of the will.

Turning to Blair's reordering of the forms of discourse in terms of "ends," we recall that the ancients had attempted to classify speeches according to the function of the "judge" or audience. Since this varied in different situations, what they actually produced was a scheme based upon the characteristic circumstances in which speeches were delivered — the deliberative address in the legislature, the judicial in the court room, and the epideictic on some sort of special occasion. Moreover, they assigned to each of these, even to the epideictic, an essentially persuasive function.

As a practicing preacher Blair immediately recognized the inadequacy of this analysis for an age in which one of the most important types of public speaking was pulpit address. But over and above this purely mechanical alteration, he believed that in their persistent focus upon the goal of persuasion, the ancients had indefensibly narrowed rhetoric by divorcing it from discourse addressed to the

³⁹*Ibid.*, p. 262. Cf. 285-86, 358-59.

⁴⁰*Ibid.*, p. 262.

major faculties of the understanding and the imagination.⁴¹ Hence, Blair reclassified the types of writing and speaking so as to encompass these important powers.

While additional examples might be given, perhaps enough has now been said to make clear the extent to which Blair modified classical doctrines in the light of the faculty psychology. The importance of this modification in promoting the continued popularity of the *Lectures* is patent when we recall that as a school, the psychology of the faculties held a position of generally undisputed dominance until well after the middle of the nineteenth century, and, in fact, has curious traces even today. Approached negatively, the significance of these alterations as contributing to Blair's popularity is equally evident; for we need only refer to the fate of those eighteenth-century rhetorics which adhered strictly to the classical tradition — Holmes, Lawson, Ward, etc. — to realize that had Blair done no more than mouth the doctrines of the ancients, his *Lectures* would very probably have had an active life no longer and an influence no greater than did any of these.⁴²

5. *Blair's Lectures won approval because of their sane, common-sense attitude toward rhetoric as a whole, and especially toward the two most abused of its "parts" — invention and style.* In Blair's time, as in all times, rhetoric and criticism were sciences suspect. An important cause for the success of the *Lectures* undoubtedly lay in the fact that Blair recognized this suspicion and deliberately set out to combat it by basing his system on a foundation that was intellectually honest, morally sound, and aesthetically restrained.

In a memorable passage near the beginning of the first lecture he strikes the dominant note:

Indeed, when the arts of speech and writing are mentioned, I am sensible that prejudices against them are apt to rise in the minds of many. A sort of art is immediately thought of, that is ostentatious and deceitful: the minute and trifling study of words alone; the pomp of expression; the studied fallacies of rhetoric; ornament substituted in the room of use. We need not wonder, that, under such imputations, all study of discourse as an art, should have suffered in the opinion of men of understanding; and I am far from denying, that rhetoric and criticism have sometimes been so managed as to tend to the corruption, rather than to the improvement, of good taste and true eloquence.⁴³

⁴¹*Ibid.*, pp. 261-63, 285.

⁴²On Ward's influence—or rather the absence of it—see especially Douglas Ehninger, "John Ward and His Rhetoric," *Speech Monographs*, XVIII (1951), 11-13.

⁴³*Lectures*, p. 10.

At other points throughout the *Lectures* similar sentiments are encountered. The prevailing standard of taste is criticized on the ground that "the love of minute elegance, and attention to inferior ornaments of composition, may at present have engrossed too great a degree of the public regard."⁴⁴ Eloquence is admitted to be conceived of by "the plain man" as "a certain trick of speech; the art of vanishing weak arguments plausibly; or of speaking, so as to please and tickle the ear."⁴⁵ Criticism is said not to be entirely undeserving of the sobriquet, "the art of finding faults."⁴⁶

In the face of century-old aberrations, Blair stoutly announces as his central purpose the application to rhetoric and criticism of "the principles of reason and good sense . . . an endeavour to substitute . . . these in the place of artificial and scholastic rhetoric . . . to explode false ornament, to direct attention more toward substance than show, to recommend good sense as the foundation of all good composition, and simplicity as essential to all true ornament."⁴⁷ Rhetoric, for Blair, is not primarily a science of ostentation, of plausibility, of pleasing the fancy. It is not an art of adornment, but rather a functional tool — the scientific adaptation of means to ends in such a way as to attain the aim of a discourse.⁴⁸ "Graces of style and utterance" may, of course, be useful adjuncts to this process insofar as they serve to sugar coat the pill of proof, and because the lore of style is extensive in bulk and complex in detail its proper discussion will consume what may well be the greater portion of a rhetorician's treatise. This spatial emphasis must not, however, mislead one into thinking that style is the most important "part" of the science. At best, refinements of expression are purely adventitious aids. The essential ingredients of persuasion are "solid argument, clear method, and a character of probity appearing in the speaker. . . ."⁴⁹

But, passing beyond the level of style, Blair's insistence on "good sense" and the absence of excess also leads him to maintain that the ancients erred in supposing the inventional process could be reduced to an "artificial" art or science. In attempting to render

⁴⁴*Ibid.*, p. 12.

⁴⁵*Ibid.*, p. 261.

⁴⁶*Ibid.*, p. 13.

⁴⁷*Ibid.*, p. 10.

⁴⁸Cohen, pp. 1, 298 and ff.; Hawley, p. 109. See *Lectures*, p. 261. Cf. 13, 262 ff.

⁴⁹*Lectures*, p. 262. Cf. 314, "True eloquence is the art of placing truth in the most advantageous light for conviction and persuasion."

rhetoric too complete and perfect a discipline, they actually made it into "a trifling and childish study." "Art cannot go so far as to supply a speaker with arguments on every cause, and every subject. . . ." It cannot light that inner spark which is the essence of creative "genius." In rhetorical activity the role of art is limited to directing those routine tasks which may be performed more or less mechanically. It may assist the speaker in arranging and expressing proofs; it may teach him how to use them so that they will have maximum effect; it cannot, however, teach him how to "find" them.⁵⁰

This being the case, the familiar paraphernalia of the ancient *inventio* — the *status*, *loci*, etc. — are so much useless baggage. Nor is the classical treatment of pathetic proofs any more fruitful. While Aristotle and the others may have produced "a valuable piece of moral philosophy" in their detailed descriptions of the passions, these are of little or no use to the practicing speaker. An orator cannot be formed "by rule, in as mechanical a manner as one would form a carpenter."⁵¹

Since, therefore, the process of discovering proofs cannot be formalized, rhetoric is, of necessity, nothing more than a science of management — an organized economy of proofs. Depending upon means external to itself to provide those substantive elements which constitute the idea content of discourse, its concern is limited to the problem of how most effectively to order, express, and present — how best to utilize, "conduct," or "manage" — these elements in any particular piece of writing or speaking. As Blair himself puts it, "The use of rules . . . is not to supply the want of genius, but to direct it where it is found, into its proper channel; to assist it in exerting itself with most advantage, and to prevent the errors and extravagances into which it is sometimes apt to run."⁵²

Just as Blair's insistence on clarity and simplicity in style came as a refreshing breeze to an age not yet entirely freed from the rhetoric of figures, so was his exclusion of artificial devices from the field of invention welcomed by many persons who had concluded that instead of stimulating creative thought, these traditional rou-

⁵⁰*Ibid.*, pp. 353-54. Blair's attack on artificial inventional systems is discussed at length in Douglas Ehninger, "Selected Theories of *Inventio* in English Rhetoric, 1759-1828" (Unpublished Ph.D. Thesis, Ohio State University, 1949), pp. 267-307.

⁵¹*Ibid.*, pp. 353-54, 358.

⁵²*Ibid.*, pp. 358-59.

tines actually tended to channelize and stifle it. Moreover, as an important related consideration, we should not fail to recognize that in excising these devices Blair automatically assigned increased weight to the importance of "genius" in the process of artistic creation — an emphasis which helped maintain the popularity of his analysis as critical thought fell more and more under the influence of romantic doctrine.⁵³

Of even greater significance, however, is the fact that by denying rhetoric a separate and independent organon for the discovery of proofs, Blair either purposefully or accidentally — it matters not which — accommodated that science to an intellectual world in which the investigatory method of science was coming to be regarded as the only valid and fruitful tool for the systematic discovery of data. In doing this, he not only avoided friction with the prevailing epistemology, but placed his work in the doctrinal stream which had been initiated by Campbell and was to come to full flower in the crucial investigation-demonstration dichotomy of Richard Whately — a dichotomy which underlies all twentieth-century rhetorical thought.⁵⁴ Because of this accommodation, the *Lectures* have greater pertinence for us today than do those strictly classical rhetorics which entail investigatory methods that a world attuned to science can only regard as outmoded.

⁵³In this connection see especially Paul Kaufman, "Heralds of Original Genius," *Essays in Memory of Barrett Wendell* (Cambridge, Mass., 1926), pp. 191-217. Cf. Saintsbury, III, 52; Handley, p. 221.

⁵⁴Ehninger, "Selected Theories," pp. 311, 318-23.

EMOTION IN POETRY: THE ORAL INTERPRETER'S SPECIAL RESPONSIBILITY

DON GEIGER

I

IT IS PROBABLY true, as Mr. Eliseo Vivas suggests, that the "vast majority" of contemporary critics conclude that "the artist is primarily concerned with emotion"; that he wishes both to express emotion and to arouse it in his audience.¹ But Mr. Vivas himself is one of a number of critics of the literary art whose emphasis is of another sort. These critics tend to turn our attention from the emotion which the poet expresses to the objects which he depicts in his poem.²

Such an approach has the evident virtue of beginning, generally speaking, where the poem begins. Theories of poetry as emotional expression begin instead at one remove, as it were, from the poem. For example, Professors H. J. Hall and J. R. Moore suggest of "the song," considered as a poetic type, that it is "the expression of simple emotion in the most direct and musical form."³ But when we turn to a typical song in their collection, we see how easily it may yield itself to another order of description. Here, for example, are the first lines of Richard Lovelace's "To Althea, From Prison":

When Love with unconfinèd wings
Hovers within my gates,
And my divine Althea brings
To whisper at the grates;
When I lie tangled in her hair
And fetter'd to her eye,
The birds that wanton in the air
Know no such liberty.

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¹Eliseo Vivas, "The Objective Correlative of T. S. Eliot," *Critiques and Essays in Criticism*, ed. Robert Wooster Stallman (New York, 1949), p. 389.

²Mr. Parrish, in his article which I cite below, refers to the work of Vivas, Wimsatt and Beardsley, Elder Olson, and D. G. James. Other names, notably those of Allen Tate and John Crowe Ransom, may, of course, be added to Mr. Parrish's suggestive list.

³Howard Judson Hall and John Robert Moore, *Types of Poetry* (New York, 1931), p. 192.

What is presented to our imagination certainly is a picture of whispering lovers, passionate embraces, prison cells, birds soaring through the air, and a fairly large number of relations — implicit and declared — among these objects.

It is not surprising then that certain critics will give first consideration in their poetic theory to these explicitly designated "things." Mr. John Crowe Ransom, probably the modern critic best known for an approach to poetry via its represented objects, has stated flatly that poetry gives us "knowledge by images, reporting the fullness or particularity of nature."⁴

This formula, however, may well be too good to be altogether true. We may agree with Mr. Ransom when he suggests that the "ostensible substance of the poem may be anything at all which words may signify: an ethical situation, a passion, a train of thought, a flower or landscape, a thing."⁵ But even if we agree to consider a poem as the representation of an aspect of nature, of the sort that Mr. Ransom suggests, the imaginative construction does not quite seem a "report" of this aspect; certainly it is not a report of its "fullness."

The representative act of the poet is instead probably closer to that which Mr. S. I. Hayakawa attributes to the novelist, who "*abstracts* only the events relevant to his story and then *organizes* them into a meaningful sequence."⁶ The poet too "abstracts" or selects from the qualities and objects of his possible subject matter only those which contribute to his purposes. He is, in short, "artist" just because of his ability to select from the fullness of some aspect of nature details which become meaningful in his total organization of them.

Take, for example, two lines from Thomas Hardy's "In Time of the Breaking of Nations":

Yonder a maid and her wight
Come whispering by:

This is the only description in the poem of the two people, and so far as the reported "particulars" of their being together are concerned, the passage is quite bare. All that is actually *reported* is

⁴John Crowe Ransom, *The World's Body* (New York, 1938), p. 158.

⁵John Crowe Ransom, "Criticism as Pure Speculation," *Essays in Modern Literary Criticism*, ed. Ray B. West, Jr. (New York, 1952), p. 235.

⁶S. I. Hayakawa, *Language in Thought and Action* (New York, 1949), p. 133.

their "whispering." I do not doubt that what is reported controls our imagination, so that we feel quite sure they are lovers; and that probably they are strolling along (if they came riding by, the speaker probably could not hear them whispering, though he might). Whether or not they are holding hands, or walking with arms around one another's waists, etc., is not reported, or even certainly implied. Yet the imagination is likely to insist on such a gesture, will conjure an image of their youth, etc.

Nor is the poet's selection of details the only cause of his not reporting an aspect of nature in its fullness. His medium, words, forces on him another sort of abstraction. Literary art, in its densest representations, can hardly challenge even representative painting, much less nature, in fullness of particularity. For example, in a poem as densely thicketed with particulars as any I know, Mr. Robert Horan's "Little City," there remains a certain inevitable abstraction. Take, for example, the first two lines:

Spider, from his flaming sleep,
staggers out into the window frame;

The spider, apparently waking at dawn, is vividly reported as "flaming." But there are all kinds and sizes of spiders, many intensities and possible combinations of color in "flaming," and certainly "window frames" are of many different sorts. The particulars are not really "fully" in the poem, as they might much more nearly be in a painting of the scene, but are filled in by the reader's imagination.

I do not, of course, submit this analysis in order to compare poetry unfavorably with painting. If a painting (of the representative sort) has the advantage in specificity, the poem, we think, has the advantage in scope and suggestivity. But the analysis does suggest that formulations like Mr. Ransom's must be importantly qualified in the interests of accuracy.

Yet, however such theories must be qualified, it is also true that they, in turn, serve an important function by themselves qualifying theories of poetry as emotional expression.

II

On superficial inspection, theories of this latter sort would seem to be especially attractive to the oral interpreter of literature. Ex-

pression of emotion is thought to be central to his task; certainly the interpreter wishes to "move" his audience. But at least three serious objections are frequently raised against such theories.

First, if a piece of language simply expresses emotion, it need not require "study." According to this objection, we need not study emotions (except in psychological ways, as signs of something else); we need only feel them (the implication is apparently that anyone can do *that*). Literary "study," then, must be of other things — of biography, of history, of rhetorical devices, etc.

Second, literature becomes a discourse of secondary importance; if it is "merely" emotive discourse, it is obvious that we cannot gain insight of much importance from it.

Third, insofar as the theory establishes the relation of the oral interpreter to literature, he is likely to be taken for a kind of self-exhibitory, emotional, un-intellectual creature, hardly up to the manly task of really *knowing* anything about the piece of literature.

Speculation like Mr. Ransom's, even though we may partially object to it, greatly encourages a defense against such charges. By taking account of the objects and situations which a poem represents, such speculation permits of a quite sophisticated view of the emotion which poetry expresses.

In citing the article by Mr. Vivas which I have quoted here, Mr. Parrish calls our attention to an excellent example of such a view.⁷ Mr. Vivas, stating that he has been chiefly influenced by "John Crowe Ransom, with his salutary insistence on the ontological interest of the poet," concludes that "the aesthetic of expression is a useless and confusing muddle that mystifies far more than it explains."⁸ But this does not mean that Mr. Vivas thinks that poetry does not express emotion. Emotion is expressed, but only in a somewhat complex fashion, controlled by and closely related to objects designated by the poem.

In Mr. Vivas' own words, "the poem may be about a situation or an object which socially is connected or invariably associated — whether naturally or conventionally — with an emotion." That is to say, "poetry refers denotatively to emotions, not by means of

⁷W. M. Parrish, "The Concept of 'Naturalness,'" *The Quarterly Journal of Speech*, XXXVII (1951), 453. Mr. Parrish's excellent article should be read entire for its bearings on the subject of the present paper.

⁸Vivas, p. 399.

direct verbal reference, but through the whole poem itself."⁹

Mr. Vivas elaborates his view in an analysis of Garcia Lorca's elegy on the death of a bullfighter, *Llanto por Ignacio Sanchez Mejias*, whose opening lines Mr. Vivas translates as follows:

Five o'clock in the afternoon
It was five sharp in the afternoon.
A boy brought a white shroud
At five in the afternoon.

Mr. Vivas suggests that Lorca, in this poem, only occasionally speaks directly of his own emotions, but "more often than not, the poem refers to objects and situations directly involved in the death or somehow in the poet's mind connected with it. The expression of the emotion or emotions — for there is, of course, a whole complex of them referred to throughout the poem — is achieved through the presentation of these objects and situations."¹⁰

III

In the light of such an analysis, charges like those above against the theory of poetry and oral interpretation as emotional expression become unconvincingly simple.

Concerning the oral interpreter's relation to literature, far from striking at his right to interpret emotion, Mr. Vivas' analysis prepares the way for dignifying the interpreter's "expressiveness" into a special obligation. Mr. Vivas writes of Lorca's poem that "the man who wrote it is lamenting the death of a bullfighter and that he feels very strongly about that death. One cannot name the emotion he feels by any precise term; and for a good reason, since its full complex specific expression is achieved only through the total poem; but one may loosely refer to it as a desolate sense of loss, a deep and anguishing loss at the death of a great bullfighter whom Garcia Lorca admired greatly."¹¹ I think that Mr. Vivas is quite right: naming the emotional complex in any but the vaguest ways is beyond the powers of criticism. Reproducing that emotional complex is not, however, beyond the scope of an effective oral interpretation. On the contrary, it is perhaps the most important

⁹*Ibid.*, p. 394.

¹⁰*Ibid.*, p. 395.

¹¹*Ibid.*

aspect of the interpreter's activity to reproduce this emotional complex in all its specific richness.

Certainly, then, approaching poetry by way of its represented objects is not necessarily to deny that emotion exists in a poem or that the interpreter has no need to express it. But it does place the matter in a new perspective. If, as Mr. Vivas suggests, the emotion which the poem expresses is chiefly dependent on the full assemblage of objects and situations depicted in the poem, we should notice at least three implications of this idea which are of special interest to the oral interpreter.

First, we recognize that the interpreter must closely study the piece in all its relationships. "The full complex specific expression" which it is the interpreter's task to reproduce "is achieved only through the total poem," and the interpreter must regard that total poem — its rhythms, image patterns, connotative elements, etc. — in order to re-embed the complex of emotions.

Second, it is evident that an oral reader who can effectively express the poem's emotions must be a person who is especially sensitive to qualitative aspects of life and literature. He is one who must know the "connections" between objects and emotion, as the connections exist in nature and are represented in new, symbolic forms in literature.

Third, his special function, in his professional capacity as oral interpreter and teacher, is to enrich the literary and, we may hope, other life experiences of people who are not so sensitive as himself to qualitative aspects. Of course, people who themselves "understand" poetry at the level of its emotional expression can listen to good oral readings with pleasure. Indeed, such persons may well form the interpreter's ideal audience. For such people the interpreter's reading may enrich their own experiences of the piece. But there is another kind of person who can be convinced, one thinks, of the value of literary experience by effective oral reading as apparently he cannot be convinced by the most arduous criticism.

In saying this, I do not mean to deny the magnificent service which criticism can, and does, do for literature. As I have sought to suggest, effective oral reading and close critical study are intimately related activities. Beyond this, I agree with those persons who think that criticism is something more than a handmaid to literature. It can be a distinguished "creative" activity in its own

right, and it is quite easy to point to a number of critical articles which show more intelligence and imagination than a very great number of poems which one has read.

To say so much is wholeheartedly to approve what I take to be the intensively critical approach to literature developed in the classroom, whether in English or Interpretation, in recent years. But, at the same time, we have some cause to fear that an inordinate stress on critical activity simply produces people who become interested in critical activity.

Recently, speaking out of her experience as an editor of a literary magazine, Miss Mona Van Duyn wrote, "To put it . . . concretely, there are at least five times as many people who are interested in reading what someone has to say about certain novels, stories, and poems than there are people who are interested in reading novels, stories, and poems."¹² Accepting Miss Van Duyn's estimate, I do not, of course, really attribute this deplorable lack of balance in the reading diet simply to the introduction of critical analysis in the classroom. It is sufficient, I think, to note that a very great emphasis on "close" reading has not yet perceptibly increased the affection of the public for fiction and poetry.

I do not mean to suggest that training in oral interpretation will send future generations rushing to the drug stores for their poetry pocketbooks. Agreed, as we all are, on the essential lack of public interest in serious literature, we are further agreed that its cause is very complicated, hardly to be removed by a pedagogical device or two. Still, we must do what we can. I no more propose taking literature away from the critics than good critics would take literature away from the biographers and historians. But I do think that oral interpretation has a very important part to play in the total attempt to create literary interest and perception. Not wishing to see literature taken from the critics, we should, I think, nevertheless, like to see it moved on from them, in its neatly catalogued parts, and reassembled in its wholeness in the minds and emotions of readers.

Even while, some years ago, he was calling for a greater critical emphasis in literary study, Mr. Ransom himself attested to the value of oral reading: ". . . some of the best work now being done

¹²Mona Van Duyn, "What's Happening to Prose?" *College English*, XVI (1954), 21.

in departments is by the men who do little more than read well aloud, enforcing a private act of appreciation upon the students."¹³ Needless to say, whatever one man in one class may do, literary study as a whole is something more inclusive than reading aloud, however well. But we must certainly agree with Mr. Ransom's evaluation of the possibilities for oral reading, though we would extend its practice to students as well as to teachers. Oral interpretation, based on close study of, and sensitive response to, the poetic objects, offers the possibility of conveying with some precision and real richness a complex of emotions which can be, as Mr. Vivas suggests, only baldly hinted at by criticism.

IV

We may conclude by noticing what our analysis does to defend the belief that poetry expresses emotion from charges like those I reported above.

First, approaching a poem via its depicted objects does not mean that emotions in poetry are not important. It does mean that they should be understood as intimately related to what the poem "says" or describes, and that they are probably felt fully and precisely only insofar as the whole poem is fully and precisely understood. Furthermore, the emotion that the interpreter projects does not become an unimportant thing in terms of such a theory. On the contrary, when oral interpretation is based on real understanding of the whole piece, and consequently is an accurate re-embodiment of the emotion of the poem, it can perform a unique service in the development of literary experience and perception.

Whether or not it is also true that literature provides as much insight into the reality it attempts to represent as science provides, cannot be so definitely stated. We may hope so. It is, at least, the virtue of object-oriented theorists to emphasize the observant regard which poets have for the objects and occasions of our world, as it is the virtue of emotion-oriented critics to emphasize the passion to which his observations have brought the poet and which he can, if *we* are able, communicate to us.

¹³Ransom, *The World's Body*, p. 338.

EDUCATIONAL THEATRE AND THE WORLD-MINDED CITIZEN

VIRGIL L. BAKER

THERE EXISTS in our country today a theatre which has the potential to exert a profound influence on the stream of American culture. This theatre is the theatre of the college and of the community: the educational theatre. This theatre should now be exerting a powerful impact upon the American scene, but when its impact is compared with that of the professional stage and the screen theatres — the movie and television theatres which invade every hamlet and millions of American homes — its influence seems indeed feeble and inconsequential.

The fact that educational theatre seems comparatively uninfluential, however, does not grow out of its lack of numbers, its geographical extent, or even its lack of audiences. According to releases by the National Association of Legitimate Theatres and the American National Theatre and Academy there were, in the 1952-53 season, 1,858 college and university theatres in active operation and 1,437 community theatres.¹ Since these total more than 3,000 theatres and produce in every state of the Union, it would appear that neither small numbers, regional scope, nor lack of audiences can explain its anonymity. Even if community theatres were omitted from the category of educational, the virtual anonymity of the work of approximately 1,850 college and university theatres should be reason enough to cause the curious teacher-director to wonder or to act; to stop a rehearsal, perhaps, call his actors, technicians, and teacher-director colleagues to the stage and say: "A question just popped into my mind, a question so compelling I don't see any purpose in continuing this play unless we can find an answer. It just occurred to me that producing a play ought not to be an isolated event on this campus or even in the world. It involves every one of you as actors; it involves every technician and crew member; it involves not only me as teacher-director but every teacher in our department. And more, it involves our curriculum, our school, our student body, our audiences, and per-

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¹O. Glenn Saxon, "The Plight of the Living Theatre in the United States," *Theatre Arts*, XXXVIII (1954), 66-86.

haps educational theatres throughout our country and the world. My question is: Is the idea of this play we are here rehearsing worthy of world notice?"

Should a teacher-director have raised such a question a generation ago, people would have bypassed him as a hopeless idealist and nuisance. Not so today. Such a question is now a most realistic one. For today we know we live in one world. And we shudder to think of it.

A frank and objective discussion of this question would undoubtedly raise the critical problem of function. What is the function of an educational theatre? Discussion might present, on the one hand, the pioneering enthusiasm and sometimes brilliant achievements of many educational theatres. On the other hand, it might disclose instances of hundreds of theatres stumbling, groping, fumbling, just putting on another play, progressing down blind alleys, blissfully ignorant of the fact that the highways now looking so bright, broad, and challenging may dim out into dead ends.

One of the most common blind alleys into which the average teacher-director is likely to lead his theatre is one which is so much a part of his cultural inheritance, his training, and his experience that he does not suspect difficulty; or if he does, the difficulty remains subjective and he cannot analyze it. Eric Bentley, whose business as critic it is to probe such matters objectively, gives us this insight: "After a moving performance of *Rosmersholm* . . . I heard the drama students comment on everything except Ibsen's lines and Ibsen's meaning. The young men and women could lecture you on lighting, costumes, decor, acting, directing, but it seemed not to matter what was being lit, costumed, decorated, acted, and directed."²

Not long ago, a young Chilean director, after visiting among theatres on and off Broadway, gave this evaluation: "Your students and teachers seem to have no interest at all in the meanings or the ideas in the plays they study. Everything is technique. Your productions and physical equipment are the best in the world, but among all the university people I came to know, as well as the professionals, scarcely any want to talk about the authors' ethical, moral, or philosophical intentions. They seem to see theatre as an engineering project, the purpose being to study successful models of form in order to reproduce them."³

²Eric R. Bentley, *The Playwright as Thinker* (New York, 1946), p. 287.

³Quoted by Arthur Miller in the *New York Times*, August 10, 1952.

Most teacher-directors do not come to realize the gravity of criticisms such as those of Bentley and the young man from Chile, until after long, hard years of experience. Then they come to learn that the techniques of dramatic art may make "good" theatre, but only plays with great ideas can make great theatre. Yet they permit such practices as these to exist: (1) curriculums weighted so heavily with production techniques that study of the "ethical, moral, or philosophical" meanings of the play is all but forgotten; (2) heavy emphasis on research projects, with little or no concern for creative play-writing, and (3) season production schedules consisting of over ninety-five per cent revived plays and less than five per cent new plays.⁴ Seemingly unable to change the rigid conventions of our educational system, they begin to look for causes outside of the schools, and their chain of reasoning leads them inexorably to the truth that conditions in their theatres are but reflections of crises in Western civilization. We are reaping the whirlwind of a century or more of stress on technical methodology which makes us far wiser about technology than about people. Now we realize fully the tragic dilemma of our times as expressed by Dr. George Simpson, chairman of the Department of Paleontology at the American Museum of Natural History, when he said: "The inequity of knowledge is in itself unethical and is one of man's great blunders. It could be his last. . . . He is rapidly coming to hold the power of life and death. Man is probably quite capable of wiping himself out, or if he has not quite achieved the possibility as yet, he is making rapid progress in that direction."⁵

When the teacher-director succeeds in applying the obvious corrective of making techniques emphasize an idea, he has learned how to avoid one blind alley, only, perhaps, to find himself entering another. Yes, idea is all important in great theatre, but what idea? The answer this time seems obvious, however, for his entire training has stressed the great plays of the world: the ancient, the medieval, or those of the renaissance; and perhaps a course or two got through to the modern. Thus most teacher-directors have been educationally conditioned to feel more at home in the climate of the museum than in the climate of the forum. As advocates they become ill at ease. They can commune with deceased playwrights, but are inarticulate

⁴Edwin R. Schoell, "College and University Productions, 1952-1953," *Educational Theatre Journal*, VI (1954), 168.

⁵George Gaylord Simpson, *The Meaning of Evolution* (New York, 1951), pp. 157, 168.

in the presence of live ones. So they decide to stress the ideas of the great plays of the past almost to the exclusion of great contemporary ideas, and thus enter another blind alley.

Educational theatres have failed, so far, to orient to the needs of the present-day student. Each season they continue to spend hundreds of thousands of dollars on trying to bring to life the ancient theatre of myth and magic, or the renaissance theatre of spectacle, violence, and melodramatic fancy. They keep oiling, polishing, and refurbishing obsolescent stage machines — obsolete as compared with the machines of the screen theatres. They spend millions to produce thousands of un-needed technicians, and pennies to train playwrights to write plays dealing with contemporary problems. They give millions of man-hours of sweat and tears to theatre as an engineering project, but in the words of the man from Chile "scarcely any want to talk about the authors' ethical, moral, or philosophical intentions."

It is well, undoubtedly, to know that twenty-five centuries ago the chief struggle of man in the ancient cultures was a fatalistic struggle against the gods, or that in renaissance society man's chief conflict was tooth-and-claw violence of man against man for control of the earth and its commerce. Modern students should know their ancestors had such struggles, but there is little, if any, constructive social transfer of learning from these struggles which will enable students of today to learn how to be world-minded citizens through scientific co-operation rather than through myth, magic, and competition. We know what the ancient and the renaissance cultures called the good, the politic, the beautiful. But we need to answer these same questions in the light of modern society. What is good? What is politic? What is beautiful in action between student and student as each seeks to team with his fellows for survival in today's world? These are the pertinent questions. When the educational theatre finds answers to these questions, the answers will undoubtedly come largely from its contemporary societal playwrights.

Educational theatre cannot become a vital force in American cultural life so long as its program is ninety-five per cent revival drama and five per cent survival drama. A dynamic theatre must be more than a museum showcase. Every great quickening in Western drama began as a surge of new ideas, not as a revival or resurgence of old ideas alone. First, the idea theatres of Aeschylus, Sophocles, Euripides, and Aristophanes; then twenty centuries of revival drama with the technicians reviving their plays. Then the idea theatres of

Shakespears and Molière with another surge of living drama, followed again by several centuries of inevitable museum theatre until the modern quickening came with Ibsen, Shaw, and your favorite American playwright.

Modern drama has probably nearly passed through its phase of disillusion, despair, and nihilism — its prose period — and shows indications of poetic maturation on the constructive societal level. Modern playwrights have gone far in trying to tackle and to solve the problems of how man and woman can live and work together in an enlightened world — the frontier of sex; but they have not yet arrived at a one-world drama showing man teaming with man to solve the critical problem of survival. The frontier of societal relations is, indeed, the modern jungle. Playwrights who can hold their mirrors steadily enough and clearly enough will help all of us to see above our petty provincialisms and move out into the larger and more enlightened plateaus of world-minded citizenship.

Playwriting ability should be taken as seriously as technical and research abilities. There is no source of unconditional and independent knowledge in either the past or the future. Knowledge is conditioned by the relationship between the observer and the available data. Beliefs and behaviors are not final, unqualified, and undebatable, but are relative to the job to be done. Theatre technicians and researchers tend to focus their energies toward the past; playwrights tend to focus their mental antennas and radar scopes toward future horizons. Both have valuable work to be done. We recognize, approve, and reward the technicians and the researchers with the Ph.D. degree, but we have no degree which recognizes, approves, and rewards the playwright. The sternly academic doctoral committee and its degree tend to drive the playwright from the theatre and to keep him out of it.

The educational theatre as an institution has the potential to become a creative world theatre. Unlike the commercial theatre, it is not a one-shot, hit-and-run theatre. It is now securely institutionalized. It can launch out on long-range projects. It is no longer an extracurricular theatre; educators accredit dramatic activity. It has developed critical audiences. It has proved that it can function in a cultural climate. It needs now to find, educate, and make a permanent home for groups of resident playwrights. It should gradually move out of its present status of a revival theatre controlled by tech-

nicians to the status of a playwright's theatre which creates at least as many plays as it revives old ones. If it does not become a creative theatre, with a one-world outlook, it will, as Willy Loman said of himself, continue to ring up zeroes the rest of its days.

Another blind alley which the majority of educational theatres seem now to be traveling is the blind alley of insularity. Their provincial myopia stems from one of the virtues of educational theatre — its decentralization. But decentralization tends to encourage complacency, inbreeding, and institutional anarchy which are not virtues. Provincialism and insularity are diseases of the body politic — anarchies as fatal to education and educational theatre as to social progress and world diplomacy.

There is a second evolution at work in the world—societal evolution. This evolution, vaguely sensed by so many people today, is made vividly clear by Dr. Simpson when he says: "Man, alone of all organisms, knows that he evolves and he alone is capable of directing his own evolution. . . . This new form of evolution works in the social structure, as the old evolution does in the breeding population structure. . . . Human social organization is in a sense the basis of this new evolution, but more strictly it is the medium in which the new heredity works."⁶

A most hopeful fact is that the public schools are ahead of the colleges in stressing social values. Claude M. Fuess, headmaster at Phillips Academy from 1933 to 1948, says of the stream of American public education: "To turn once more to the credit side, perhaps the most significant and fruitful development of the last century, in both public and independent schools, has been what might be called vaguely 'training for citizenship.'"⁷ Seeing now that this ideal of citizenship must be nourished not only on the elementary level but also on the levels of higher education, colleges and universities are rapidly putting in required courses in the social sciences and in the humanities, hoping to educate a group of world-minded citizens capable of using technology to save civilization rather than to destroy it. Educators now realize that the problems of education, 1955, are world problems. Educational theatre teacher-directors likewise realize that the problems of educational theatre, 1955, are world problems.

In critical times such as these, educational theatre organizations,

⁶*Ibid.*, pp. 142, 179, 140.

⁷Claude M. Fuess, "An Educator's Balance Sheet," *Saturday Review*, XXXV (September 13, 1952), 55-56.

local, regional, national, and international, should accept the responsibility of determining theatre function. Until now few organizations have attempted seriously to determine and to state the function of educational theatre. A recently published symposium on objectives expressed various points of view of leading theatre workers from coast to coast,⁸ and is indicative of a widespread interest in aims and objectives; but with that its pragmatic value ends, for no consensus emerges which fixes function.

An institution without a functional directive is, in 1955, vulnerable to control by the state or some other organization. There are in this country, as pointed out by social scientist David Riesman, pictured recently as *Time* magazine's man of the week, no less than ten thousand pressure groups actively working. "America in the 90's," says Riesman, "could be led politically and morally. Since then we have entered a social and political phase in which power is dispersed among veto groups. These groups are too many and too diverse to be led by moralizing. What is called political leadership consists, as we could see in Roosevelt's case, in the tolerant ability to manipulate coalitions."⁹

Modern educational theatre problems are complex beyond all hope of solution by individuals working alone. The days of the indispensable man are numbered if not gone. Organizations must now do the job of initiating and continuing leadership. Clarence Randall, chairman of the committee appointed by President Eisenhower to draft a world economic policy, pointed the way when he said: "We are a nation of voluntary organizations, and it may be that when the history of our times is written, this characteristic will stand out as our most revolutionary contribution to the advancement of human welfare by the democratic processes."¹⁰

No one is going to force educational theatres to become pressure groups for playwrights, but Frank Whiting, director of the University of Minnesota theatre, proclaims this caveat for those who hesitate to volunteer action: "In self defense the theatre must organize or perish."¹¹

There are enough college, university, and community theatres

⁸Francis Hodge, "A Symposium on Aims and Objectives in Educational Theatre," *Educational Theatre Journal*, VI (1954), 106-19.

⁹David Riesman, *The Lonely Crowd* (New Haven, 1952), p. 141.

¹⁰Clarence Randall, *A Creed for Free Enterprise* (Boston, 1952), p. 61.

¹¹Frank M. Whiting, *An Introduction to Theatre* (New York, 1954), p. 287.

with finances, equipment, know-how, and latent leadership to set up at least one long-range playwright's theatre in every state of the Union. The only thing lacking is the courage to make educational theatre creative theatre. Let educational theatre, as an institution, launch out on a development that trains world-minded citizens through a guided program of new plays, equal at least in numbers each season to the number of revived plays, and the American public will take notice. Educational theatre will then rise from the ranks of anonymity. As a creative, world-minded theatre it may well take its rightful place among the influential theatres of the world.

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SOME RESULTS OF HIGHER EDUCATION FOR RADIO AND TELEVISION

IRVIN S. LIBER AND KENNETH HARWOOD

OF WHAT VALUE was their higher education to students who were graduated from college with major study in radio and television?

This question is important to colleges when they consider establishing, continuing, or revising curriculums in radio and television. To the student it is still more important because he may stake his effort, time, and funds on an answer, and so lose all or gain much. Certainly, his adviser bears the duty of providing an informed reply.

The question can now be answered in part for most students who were graduated from the University of Alabama with this major during a period from the beginning of 1943 through June of 1954. Ninety-three graduates (74 per cent of the total) and fifty-nine of their employers (57 per cent of the total) responded to mailed questionnaires about the subject.

At the time of the survey in 1952, the graduates were occupied as follows: broadcasting, 36; military, 22; homemaking, 8; other occupations, 24; unemployed, 2; no answer, 1. Military service, which was affected by the war in Korea, claimed many male members of the relatively large classes of 1950, 1951, and 1952. Despite the military situation, the proportion of graduates who were not in broadcasting occupations (six-tenths) was smaller than the proportion of graduates of the College of the City of New York who were not employed in the fields of their undergraduate majors (seven-tenths).*

Graduates who were at work in broadcasting were more likely to be satisfied with their positions (nine-tenths were satisfied) than those who were at work in other occupations (half were satisfied).

Mr. Liber (M.A., Alabama, 1954) is Program Director and Commercial Manager of Radio Station WZOB, Fort Payne, Alabama. Mr. Harwood (Ph.D., Southern California, 1950) is Chairman of the Department of Telecommunications at the University of Southern California. This article is adapted from Mr. Liber's unpublished master's thesis, "A Survey of Opinions on the Education of Graduates of the University of Alabama Department of Radio and Television." Mr. Harwood directed the study.

*J. Leonard West, *College and the Years After* (New York, 1952), pp. 19, 41.

Among graduates who were employed in broadcasting, general working conditions, salary, and opportunity for advancement were mentioned in that order of frequency as reasons for liking or disliking the work. Although the modal monthly salary of both those who were in broadcasting and those who were not in broadcasting was between \$200 and \$399, more of those who were in broadcasting reported a salary higher than the mode and fewer of those who were in broadcasting reported a salary lower than the mode.

Seven-tenths of the graduates who were in broadcasting were employed by radio stations, while the other three-tenths were employed by television networks, radio networks, television stations, advertising agencies, and other broadcasting organizations. Station manager, salesman, program director, traffic manager, and production man were in that order the most frequent titles of these graduates, but an analysis of their positions showed that each person performed many different functions. Station managers performed the greatest number of different functions. More than seven-tenths of the graduates had no experience in broadcasting before they entered college, and more than eight-tenths of them had no education in broadcasting except their college major when they took their places in the field. After graduation men usually began their careers in broadcasting as announcers; women usually began as continuity writers and traffic managers.

What did employers think of these broadcaster-graduates? The twenty-five respondents who at the time of the study had one or more graduates in their employ compared the work of graduates with that of their other employees. No employer responded that graduates performed work worse than other employees, eight responded that the work of graduates was about the same as the work of the others, and thirteen responded that the work of graduates was better than that of other employees. Four employers did not rate graduates. The rating scale through which employers responded was arranged so that the first choices did not favor the graduates.

With a similarly ordered scale, the twenty-five employers compared the graduates with other employees on the amount of time required to learn new work. No employer responded that graduates required more time than others, three responded that requirements of graduates were about the same as those of the others, nineteen responded that graduates required less time than others, and three did not respond.

Through a third scale which was also arranged so as not to favor graduates, employers compared the rates at which graduates earned promotions with those at which other employees earned promotions. No employer responded that graduates earned promotions more slowly than did other employees, four responded that graduates earned promotions at about the same rate as others, sixteen responded that graduates earned promotions faster than others, and five employers did not respond to this scale. When the employers were asked the reasons for their responses to this scale, some cited differences in individual ability, while most felt that graduates had a broader and more thorough knowledge of the field as a whole and a better grasp of theory than did other employees. Most of the employers who did not respond to one or more of these scales indicated that they had known the graduates for only a short time.

And what did the graduates themselves think of their higher education for radio and television? Each graduate was asked to write out his estimate of the occupational, cultural, financial, or other values of his major study in college. Most of the statements submitted dealt with occupational values. The following are representative:

My training in radio and television at the University is solely responsible for my present status. I would never have landed the job if I had not had that education. Even if I had been able to land the job without the department's recommendation, I would have been unable to hold it had I not received education in my classes and experience in the student station. (Respondent 47).

All that I can say is that I believe that my studies at the University have been invaluable in my present work. These studies gave me a wide insight into all phases of the field. They caused me to feel secure when I was introduced to my work here at . . . (Respondent 60).

Even though I do not actually use my radio and television training for a salaried position, I feel that I learned a great deal about human relations — about people. In understanding the psychology of audiences, business, and co-workers I gained a lot. I could never feel that my training was wasted. (Respondent 30).

Culturally — a better appreciation of the arts (especially music). (Respondent 40).

Cultural: Made me more critical of dramatic productions and appreciative of work behind the scenes when I attended plays, operas, etc. (Respondent 53).

I find myself much more critical of radio and television programs than I used to be. (Respondent 56).

The tenor of opinion about financial values was reflected by these comments:

Financially the field of radio has not meant a great deal to me so far. But then one has to stay with his field and actively apply his learning in order to get ahead financially. At the end of my army service I hope to improve my financial position with the help of what I learned about radio at the University. (Respondent 39).

I consider my training to be of present financial value to me, but I think that it will be of greater value in the future. (Respondent 29).

So far I haven't been able to put a price tag on my major in radio from the University. We have at this station men who earn as much as I do—maybe more—without benefit of the college degree. I feel that this is "it" for them but that for me it is just a beginning. (Respondent 26).

A course of study in radio at the University equips the graduate with one of the most-needed traits for any occupation—the ability to get along with people. Perhaps as in no other field, the work in radio requires teamwork, close co-operation, and co-ordination. Certainly the study of radio teaches these things thoroughly. (Respondent 15).

I might add also that being a member of the broadcasting profession places me in excellent social standing in the community and makes it possible for me to be accepted everywhere. (Respondent 71).

My study of broadcasting helped me to overcome shyness and helped me to develop confidence in myself. (Respondent 62).

All but a few of the graduates received their bachelors' degrees following World War II, when at least thirty of the 128 semester hours which were required for graduation were taken in the major. In addition to an introductory course, each student was required to complete one course in each of the following subjects: announcing, continuity writing, production, advertising, station procedures, programming, and social responsibilities of broadcasters, as well as a total of three courses in one of these subjects: announcing, writing, production, and advertising-sales. Additional subjects, ranging from radio and television acting to films for television and broadcast propaganda, were available as elective courses. The campus carrier-current station, WABP, was operated commercially by students as a radio laboratory. Various commercial television stations provided a television laboratory until the student-operated campus television station, WABP-TV, was established.

A composite picture of the results of this education would show that, notwithstanding the struggle in Korea, a relatively large pro-

portion of graduates found their places in the field of broadcasting, and that their major study in college gave them a broad and thorough background for this work. Although their early salaries were likely to be modest, advancement brought many graduates to the positions of station manager and program director. Graduates who continued in broadcasting were far more satisfied with their work than those who did not. Their employers indicated that broadcaster-graduates did better work, learned new things more quickly, and earned promotions faster than other employees.

In general the graduates themselves thought that their higher education for radio and television was worthwhile. Knowledge through which they could acquire and hold positions in broadcasting and the security of knowing how to conduct certain operations were cited as occupational results. Cultural results included more critical appreciation of music, drama, and other arts. Financial results were thought by many to have good potential in the long run. The ability to work well with others, the prestige of the profession of broadcasting, and growth of self-confidence were also counted as results of this education.

The investigation illustrates once again the importance of general studies to college students. If it is usually true that about half of liberal arts graduates do not become occupied in the fields of their undergraduate majors, then something more than the major study should be provided. No student has wholly certain foreknowledge of what he will do after he is graduated. General studies are able to fortify the student for changes of calling and to give him a firmer hold upon that understanding of proper action which is probably the most durable value of higher education.

This research suggests that care should be taken to prepare college-educated broadcasters for the administrative positions to which many of them seem likely to be marshaled. Because management of stations, programs, traffic, and advertising were frequent duties of the graduates who were studied, some collegiate attention to these functions appears to be appropriate.

By far the most encouraging implication of the survey is that college education for radio and television has demonstrated the ability to serve well its graduates and the world in which they move. Opportunities for further service seem abundant in view of that demonstration, the expected increases in the college population, and the expected growth of the number of broadcasting stations.



WORKSHOP

DEVELOPING A HIGH SCHOOL RADIO PROGRAM

MINNIE H. BERRY

ABBEVILLE HIGH SCHOOL ON THE AIR!

Good morning and welcome once again to fifteen minutes of entertainment and information direct from the stage of the Abbeville High School auditorium. This is the _____ in a series of programs brought to you every Wednesday morning by the students of the Abbeville High School. Today the _____ will present _____

THESE FAMILIAR words are the standard introduction to the weekly fifteen-minute radio broadcast by Abbeville High School over the local radio station, KROF. The plan for this program originated six years ago. Radio work had been done in some of our speech classes, and a few students had broadcast by going out to the local station. But this was not what we were looking for. We wanted a program that was school wide, and regular, and one that would originate from the school itself.

We started just such a program as an experiment, but it has been so successful that it has become a regular part of the school's activities. It has not always been easy, but I am convinced that, in our school anyway, it has earned its place and is here to stay.

Over the course of a year our presentations represent the efforts and interests of the faculty and students of the entire school. The Abbeville High School is a consolidated school with 1,650 students and fifty-nine teachers. We have grades one through twelve, and the students range in age from six to twenty. During the year we present two programs from each elementary grade. In preparing these the teachers work in groups of two or three, since we have from four to six sections of each grade. In high school we have one program from each department and special interest group. This makes a total of thirty-six programs a year.

Mrs. Berry (B.A., Louisiana State, 1934) teaches speech and dramatics in the Abbeville High School in addition to conducting the weekly radio program described in this article.

As speech teacher, I am general chairman, or co-ordinator, for the whole school. It is my job to plan the year's work and to see that there is a suitable program ready to go on the air every week.

Our set-up is very simple. We use the stage of the auditorium as a studio and a small dressing room adjoining for monitoring programs and storing equipment. Many people have the idea that broadcasting from a school is an expensive activity. Any school with a public address system can broadcast with very little extra expense. The necessary equipment is not costly, and with proper care lasts a long time. The minimum essentials are an amplifier, a microphone, and a telephone line. We have an 8-watt amplifier which can be duplicated for \$25.00, and several microphones ranging in price from \$15.00 up. The only essential which requires a monthly output of cash is a telephone line which costs \$7.50 a month for the nine months. This is paid for by the parish school board. We have a pair of earphones for monitoring (cost \$1.50), a portable turntable, a small collection of records, and a stop watch. Our sound-effects equipment is all home made, and we enjoy exercising our ingenuity in trying to get special effects. It is amazing what can be done with an empty can, a piece of cellophane, and a little imagination. We have a tape recorder and have found it invaluable for rehearsing and also for recording sound effects, but it is not a necessity.

The first step in planning the year's work is to confer with the individual teachers concerning dates for their programs. Certain teachers always want special dates. The librarian takes Book Week, the band director Music Week, and so on. Then, with the "advice and consent" of the principal, I prepare a dittoed bulletin giving instructions and assigning a definite schedule of programs running from the first to the last week of school. Occasionally teachers exchange dates for reasons of convenience.

For material for our programs, we take advantage of special weeks, holidays, famous birthdays, and seasons for sports, as well as units in special subjects. The physical education department always has an early program to introduce the football team and advertise its schedule. Each high school department has a program which is characteristic of its work or which pertains to it in some manner. We have a complete French program every year from that department. Also, there are certain programs which have become

traditional. Here are a few examples. The first two programs of the year we call "Round-Ups," and use them to introduce new faculty members, advertise new plans, boost the football team, and describe the work of every department and activity. Since the other teachers are usually not ready so early in the year, I plan and produce these programs. Also traditional are "The Nativity of Our Lord," a math quiz, a Louisiana Day program, and a senior program which is presented in the last week of school. On this senior program the honor graduates are introduced and interviewed, and some of the commencement music is played.

The problems of broadcasting from a high school are many and varied. Some will be common to all schools; others will not occur in certain cases. Most important is the matter of selling the idea to the administration. Unless the superintendent and principal are in favor of the program, it cannot be a success. There are many rough spots to be smoothed and concessions to be made, which can only be done by the administration.

Second, and almost equally important, is to sell the program to the other teachers. It adds another big job to an already heavy schedule, and often takes class time which the teachers feel students can ill afford to miss. Both these reasons are legitimate, and it is necessary to prove that the values received outweigh these disadvantages.

Third, there is the problem of who will be responsible for the total program and, most important of all, when it can be rehearsed and presented. We have solved this problem in our school by using my study hall for rehearsals.

Another important consideration for the co-ordinator to keep in mind is censorship. I am not referring solely to the F.C.C. regulations. We should all be familiar with these. I am referring more specifically to news items and interviews. With all good intentions, a student or an unwary teacher may say exactly the wrong thing from the standpoint of the administration's standards or policies. We have made it a rule in our school never to have an unrehearsed program or one on which anyone ad libs. In only rare cases have I deleted anything from a script in the six years we have been on the air, but this is one phase of radio work in which it pays to be careful.

Although a program of the scope here described presents many

problems and entails a great deal of hard work, we feel that its value far outweighs its cost both in time and money. In the first place, it provides students an opportunity to face a microphone, an experience which gives them a measure of self-confidence. It is also one of our best means of fostering good public relations for our school. Our local radio station, KROF, has a 1,000-watt transmitter. We have no way of measuring our listening audience, but we know it numbers in the thousands. As a means of improving rapport between the school and the public, I think a regular school radio program is unexcelled.

Our school programs have also been instrumental in developing an interest in radio as a vocation in some of our students. Many have gone to college and majored in speech. Others have held full- or part-time jobs in neighboring radio stations as a direct result of having been heard on a school program.

A last and very important value of such radio training is the development of initiative on the part of student assistants. These assistants should be carefully chosen for their capability and dependability. Our technician, electrician, and general handy man is in charge of setting up the equipment for rehearsal or broadcast, putting it away, and doing minor repairs. He can also pinch-hit on programs and do a spot of announcing when necessary. Then we have an announcer and a news reporter, who gathers the news, writes, edits, and reports it. These students also help at rehearsals and take care of the smaller children during a broadcast. They have become capable and self-reliant and often take complete charge of programs without any assistance from the faculty. Such valuable assistants cannot be developed in a day, but every school has capable and willing students. They only have to be discovered and developed.

After weighing the costs of our program against the values received, we feel that it is definitely worthwhile. We would like to recommend it to other high schools with this advice: Don't wait for the best and latest in equipment; start now. Don't be afraid to try for lack of technical training. A few standard textbooks for beginners and a lot of enthusiasm will get the program off to a good start.

SOUTHERN SPEECH ASSOCIATION
TWENTY-FIFTH ANNUAL CONVENTION
HOTEL PEABODY, MEMPHIS, TENNESSEE

April 6-8, 1955

MINUTES OF EXECUTIVE COUNCIL SESSIONS AND
BUSINESS MEETINGS*

Executive Council:

The Executive Council held sessions on Wednesday afternoon and evening, Thursday evening, and Friday evening. Present at one or more of these sessions were: Abernathy, Brandes, Davis, Davison, Dickey, Dusenbury, Ecroyd, Ehninger, Ellis, Getchell, Hunt, Johnson, Kenner, Lewis, Metcalf, Meyer, McGlon, Pass, Pendleton, Todd, Whitworth, and Winter.

First Session, Executive Council, Wednesday, April 6, 2:00 p.m.:

The meeting was called to order by President Davison who reported favorably on the 1955 convention program.

The complete minutes of the Executive Council sessions and the general business meetings of the Twenty-Fourth Annual Convention held in Dallas, were read by the Executive Secretary and approved by the Council.

The Executive Secretary presented his report which included a detailed analysis of the financial condition of the Association, and the budget for 1955.

Johnson reported that he had received a letter from Capp, chairman of the Nominating Committee, informing him that he would not be present at the convention. As a result, Dickey, Getchell, and Johnson were the only members present. Davis moved that since the three present represented a majority of the committee voted on by the membership they be empowered to act for the committee as a whole. The Council voted in favor of the motion.

First Vice-President Davis reported that he had written officers of state organizations in an effort to obtain the names of members of the SSA Executive Council, but that the percentage of replies had not been high. In the ensuing discussion it was pointed out that since many state organizations do not elect their Council representatives until a few weeks before the regional convention, it is almost

*The report of the Convention Proceedings has been delayed in preparation and will appear in the Winter issue.

impossible to print an accurate list in the convention program. It was suggested, however, that the dates of expiration of council membership could be secured and printed in the program. State representatives were urged to report any changes in membership immediately to the Executive Secretary and First Vice-President.

Abernathy, reporting for the Convention Invitation Committee, recommended that in line with the rotation policy adopted by the Association in 1954, his group unanimously recommended as their first choice for the 1957 meeting, Athens, Georgia, especially in view of the fact that the new Georgia Center for Continuing Education will be available by that time. (The 1956 convention, by action taken at Dallas in 1954, will be held in Hattiesburg, Mississippi, with Mississippi Southern as the host school.)

A second part of the report of the Convention Invitation Committee was then presented. Since an invitation had been received from Louisville to make that city the site of the 1959 convention in order to coincide with the centennial celebration of the Southern Baptist Theological Seminary, Abernathy recommended Louisville as the 1959 convention city, with Texas, and specifically Houston, being considered for 1958. Johnson moved that the Council regard with interest the proposal to meet in Houston in 1958 and Louisville in 1959. The motion was adopted.

Brandes presented the Advertising Manager's report, and suggested (1) that more educational institutions be urged to advertise in the Journal, and (2) that all members make it a point to patronize commercial advertisers. He also pointed out that he was endeavoring to secure advertisements from various university presses, and asked to be allowed to offer them a special rate. The Council authorized him to do so.

Second Session, Executive Council, Wednesday, April 6, 10:10 p.m.:

Dickey, chairman of the Archives and History Committee, reported that his committee was making progress on its twofold task of collecting archives and preparing a written history of the Association. Letters had been sent to all past officers, asking them for whatever records and documents relative to the Association they still had in their files, and replies had been received from many. Dickey suggested that five articles covering the history of the Association be published in the Journal, as follows: (1) Founding of the Association—The First Two Years, (2) The Association, 1932-1946, (3)

The Post-War Period, (4) Forensic Activity, (5) A History of THE SOUTHERN SPEECH JOURNAL.

The Council voted to go on record as giving a vote of confidence to the Archives and History Committee, and asked Dickey to continue to direct its work. It was also agreed that the articles be published in the Journal as they are written and that reprints without page numbers be kept so that eventually they might be bound into a volume.

Second Vice-President Kenner reported that in an effort to gain more recognition for speech work, letters had been written to a large number of elementary and secondary school principals throughout the South. Replies were received from seven states. Many of the officials contacted suggested that SSA lend its prestige to encourage the development of speech curriculums, sponsor special sessions for elementary and secondary school teachers at its conventions, and develop a regional plan that might be utilized by state associations in promoting speech work.

Smith, chairman of the AFA Forensic Workshop committee, offered the following report dealing with the Tournament:

Should the time of the Tournament be changed? Although there are some problems connected with scheduling the Tournament prior to the convention, the group feels that continuing to hold the Tournament during the same week as the convention is the best plan for the continued success of the Tournament.

What should be the topic for college debate? (1) Use the national college question plus an increased number of rounds of experimental forms of debate; or (2) in the early fall, word a debate proposition growing out of the national discussion question and announce that proposition as the one to be used at the Tournament; also include an increased number of rounds of experimental forms of debate.

Should the types and procedures of individual events be changed? (1) The group is, at present, satisfied with the types of events but suggests that there might be some variation from time to time; and (2) with respect to procedures, the group recommends that if at all possible more criticism should be offered. This might be done by providing additional judges for each round, scheduling a third round, and/or providing more time for each event in the schedule.

As a result of this report, the Council voted to go on record as favoring the use of the national debate topic in the Tournament for the next two years. Todd moved that the motion be amended to include the phrase, "with continued emphasis on the use of experimental forms of debate." Pass asked, as a point of information, whether this amendment applied to the college question only. She was assured that it did, and that the high school division of the Tournament would not be affected. The motion was carried.

First Business Meeting, Thursday, April 7, 1:30 p.m.:

President Davison called the meeting to order and suggested that since the policies of the Association should represent the will of the organization, it would be highly desirable for more persons to attend the business meetings.

The Executive Secretary presented his report, mimeographed copies of which were distributed and explained. It was pointed out that the decrease in the number of members during the past year might be partly attributed to the fact that expired memberships were removed from the files more promptly than they had been in the past. Any decrease is, however, a cause for concern, and an active drive for membership should be continued during 1955-56, especially since the cost of printing the Journal is increasing. The Executive Secretary had no positive recommendations to make other than to indicate that the Association should be aware of the situation and examine the problem critically during the coming year. It is hoped that the increased membership fee as voted at the 1954 convention and the increased advertising rate as voted at the 1953 convention will eventually enhance the Association's income. In completing his final year in office the Executive Secretary expressed appreciation to his predecessor, Johnson, and to the members and officers of the Association for their patience and co-operation.

In the absence of Third Vice-President Larson, Kempe reported on the Tournament and Congress, noting that seventeen colleges and eighteen high schools were represented in the former, but that only six colleges and twelve high schools participated in the latter. The combined income from the Tournament and Congress was \$394.00.

In the absence of Capp, Johnson, reporting for the Nominating Committee, presented the following slate: President, Davis; First Vice-President, Abernathy; Second Vice-President, Metcalf; Third Vice-President, Hagood. There being no additional nominations

from the floor, Johnson moved that the nominations be closed and the Executive Secretary cast a unanimous ballot for these persons. Dickey seconded the motion and the slate was declared elected.

Third Session, Executive Council, Thursday April 7, 11:45 p.m.:

Abernathy moved that the 1957 convention be held in Athens, Georgia. The motion carried.

Bence reported on the commercial exhibits. Eleven commercial exhibitors were represented at the convention, the net income to the Association being \$76.50.

Ehninger presented his report as editor of the Journal. After summarizing the contents of the publication during the past year, he pointed out a need for more high-grade material on all aspects of speech education. Furthermore, because of increased printing costs and the decline in the Association's income, he recommended that the Council or some responsible officer designate the specific number of pages to be printed during the year.

Brandes moved that the rules be suspended so that the budget recommendation of the Finance Committee might be discussed, since the number of pages that could be printed in the Journal was necessarily based on the financial condition of the Association. The motion carried. The Finance Committee, represented by Johnson, endorsed the budget presented by the Executive Secretary and moved that it be approved. The motion carried.

Gray, chairman of the Aims and Objectives Committee, recommended that the present committee be discharged and that a new committee, combining the functions of the Aims and Objectives Committee and the Standards and Evaluations Committee, be formed. The new committee would be a standing committee on educational policy and would have the purpose of securing the co-operation of local and state secondary school administrators and informing them of the purposes and work of the SSA.

Johnson, chairman of the Constitutional Revision Committee, offered the following amendment to Article I, Section I of the By-laws for the purpose of creating a procedure for selecting the Association's delegates to the newly formed Legislative Assembly of SAA.

The Nominating Committee shall also prepare a list of nominees from this regional association for the Legislative Assembly of the Speech Association of America for submission to the nominating committee of the Speech Association of America in accordance with its constitution.

The Council voted in favor of the amendment.

Davison questioned the desirability of certain policies now being followed by the Workshop groups in planning their respective convention programs. She pointed out that these policies interfered with the freedom of action of the President in planning the convention program as a whole. The Council approved a plan of having the second member of each Workshop committee arrange one sectional meeting in his area, while all other sections in that area are to be planned by the President of the Association. It was suggested that the incoming President remind the Workshop committees that according to the constitution all planning must be done in co-operation with him.

Second Business Meeting, Friday, April 8, 1:40 p.m.:

Abernathy, reporting for the Convention Invitation Committee, moved that the 1957 convention be held in Athens, Georgia, provided facilities for housing the convention, now under construction, were completed. The motion carried. Although it was recognized to be outside the jurisdiction of the present committee, he also asked that the Association consider with interest the invitations to hold the 1958 convention in Houston and the 1959 convention in Louisville.

Tracy, chairman of the tellers, submitted the following names for the Nominating Committee: Shaver (Chairman), Gehring, Streeter, Ivey, and Getchell.

Johnson, chairman of the Finance Committee, moved to adopt without alteration the budget for 1955 which had been submitted by the Executive Secretary. The motion carried.

Gray, chairman of the Resolutions Committee, presented the following report which was unanimously adopted:

THE SOUTHERN SPEECH ASSOCIATION in convention assembled in the Peabody Hotel, Memphis, Tennessee, April 6-8, 1955, wishes to express its appreciation to the following institutions, groups, and individuals for their contributions toward making the Silver Anniversary Convention a success:

The City of Memphis for the hospitality extended to the Association and the warm welcome expressed at the first general session;

The Chamber of Commerce for providing personnel for the registration desk, and for materials and services throughout the convention, especially Mr. Don Wilkins;

The Parent-Teacher Association of Messick High School for: (1) serving refreshments throughout the Tournament, (2) providing

transportation to and from the Memphis Little Theatre, and (3) providing lunch for the AETA luncheon on Saturday;

The Memphis Little Theatre for the opportunity to attend its delightful production of *Gigi*.

The Peabody Hotel for providing amply and efficiently for the needs of the convention;

The members of the Committee on Local Arrangements for their constant and cheerful work in providing for the needs of the Association and of the members attending the convention;

The officers of the Association, retiring and continuing, for their indispensable work in setting up the convention itself and for furthering the work of the Association during the past year.

The Association wishes also to express its profound regrets over the passing of Dr. Lew Sarett, poet, scholar, teacher, counselor, and friend, whose contributions to literature, to culture, and to the profession of speech will continue to live through the years.

Also, because the Library Committee of the University of Florida has again granted us a subsidy of \$700.00 to enable THE SOUTHERN SPEECH ASSOCIATION to publish an improved journal; and

Because of this grant THE SOUTHERN SPEECH JOURNAL has been able to maintain its position as a scholarly and significant professional journal;

Therefore, be it resolved: that THE SOUTHERN SPEECH ASSOCIATION formally express its appreciation to the University of Florida for its subsidy to THE SOUTHERN SPEECH JOURNAL.

The report of the Constitutional Revision Committee was presented in mimeographed form by Johnson and unanimously adopted.

Fourth Session, Executive Council, Friday, April 8, 11:55 p.m.:

The report of the Standards and Evaluations Committee was presented as written by Eunice Horne. It was pointed out that as part of the convention program the committee had sponsored a symposium emphasizing the importance of a basic course in speech for all teachers. The committee also recommended several methods for arousing the interest of state superintendents and other school officials in speech training. McGlon moved that the report be received and that the committee be dissolved in view of the formation of the new committee on Problems in Speech Education.

Shaver, reporting for the Nominating Committee, offered the following slate of candidates for the Legislative Assembly of SAA: for a one-year term, Ainsworth, Ehninger, Ellis, Gallaway, Kenner, McGlon, Shaver, Shirley; for a two-year term, Auer, Davis, Gehring, Getchell, Hart, Lewis, Villarreal, Wasson; for a three-year term, Abernathy, Cromwell, Davison, Lowrey, Metcalf, Weiss, White.

The Committee on Committees, following Gray's recommendation, suggested that the Aims and Objectives Committee be combined with the committee on Problems in Speech Education. The Council moved to accept with thanks the recommendations of Gray in regard to the Aims and Objectives Committee.

The following new committee appointments were approved by the Council: Convention Proceedings, Attenhofer; Convention Invitation, Auer; Finance Committee, Lewis; Southern Regional AETA, Hartwig; Speech Correction, Mader; Southern Regional AFA, Blume; Advisory Board, Dusenbury.

The following disposition of committees was approved by the Council: Constitutional Revision, discontinued; Standards and Evaluations, discontinued; Aims and Objectives, discontinued; History and Archives, retained.

It was agreed that members of the new committee on Problems in Speech Education are to be appointed by the incoming President.

Davison, after expressing her appreciation to the Council for their co-operation, turned the chair over to Davis.

SOUTHERN SPEECH ASSOCIATION

Statement of Condition

As of January 15, 1955

ASSETS

BONDS: First Federal Savings and Loan			
Association, Tuscaloosa, Alabama		\$700.00	
CASH: Bank Balance, First National Bank,			
Gainesville, Florida		568.25	
ACCOUNTS RECEIVABLE: Advertising			
Dec., 1953	12.00		
May, 1954	24.00		
Winter, 1954	198.00	234.00	
EQUIPMENT: Membership Card Files			
Editor's Typewriter	90.92	331.76	
TOTAL ASSETS			\$1834.01
DEBIT (as of January 15, 1955): Invoices Outstanding			
Printing, Winter Issue			
SOUTHERN SPEECH JOURNAL	814.67		
Miscellaneous Supplies	12.90	827.57	
			827.57
			<hr/>
			\$1006.44

SUMMARY OF CASH RECEIPTS AND DISBURSEMENTS

For the Period of January 16, 1954, through January 15, 1955
RECEIPTS

Memberships:			
Regular	373.00		
Sustaining	730.00		
Libraries	202.53		
Students	23.00	\$1328.53	
Advertising in Journal:			
May, 1953	8.00		
Sept., 1953	24.00		
Dec., 1953	100.00		
March, 1954	149.00		
May, 1954	124.00		
Fall, 1954	176.00	581.00	
Sale of Back Issues		52.00	
1954 Convention Income:			
Convention Fees	107.50		
Tournament Income	382.00		
Exhibits	70.00	559.50	
University of Florida Grant		700.00	
Interest on Bonds		17.50	
TOTAL RECEIPTS			\$3238.53
BALANCE IN BANK, January 15, 1954			1280.71
			<hr/>
			\$4519.24

DISBURSEMENTS:

Printing of Journal:			
Dec., 1953	829.90		
March, 1954	738.79		
May, 1954	832.67		
Fall, 1954	839.69		
Proofreading	30.00	\$3271.05	
Directory of Members (Reprints)		15.32	
Expenses—Executive Secretary's Office:			
Printing of Office Materials		124.35	
Office Expenses (Supplies)		37.77	
Postage:			
Executive Secretary	55.28		
Other Officers	47.30	102.58	
1954 Convention Expenses:			
Program	141.13		
AFA Workshop	28.82		
Officers' Expenses	37.93		
Congress-Tournament	130.86		
Registration	31.45	370.19	

Miscellaneous Expenses:		
Service Charge (Checks)	7.27	
Shipping Expense	3.31	
Return Checks	16.00	
Mimeographing	3.15	29.73
		<hr/>
TOTAL DISBURSEMENTS		\$3950.99
BANK BALANCE, January 15, 1955		568.25
		<hr/>
		\$4519.24

SOUTHERN SPEECH ASSOCIATION

Proposed Budget — 1955
For the Fiscal Year Ending
January 15, 1956

INCOME

Convention:		
Registration	120.00	
Exhibits	57.50	
Tournament-Congress	400.00	\$577.50
Memberships:		
Sustaining	900.00	
Regular	570.00	
Library	220.00	
Student	20.00	1710.00
SOUTHERN SPEECH JOURNAL:		
Advertising	650.00	
Sale of Back Issues	75.00	725.00
Grant from Florida	700.00	700.00
Interest	17.50	17.50
		<hr/>
TOTAL INCOME		\$3730.00

EXPENDITURES

Convention:		
Programs	120.00	
Badges	20.00	
Tournament-Congress	190.00	\$230.00
SOUTHERN SPEECH JOURNAL:		
Printing and Binding	3050.00	
Distribution	150.00	3200.00
Officers and Committees:		
Postage and Supplies	125.00	
Printing	75.00	
Workshops	100.00	300.00
		<hr/>
TOTAL EXPENDITURES		\$3730.00

Delwin B. Dusenbury,
Executive Secretary



Book Reviews

JAMES GOLDEN

SPEECH: CODE, MEANING, AND COMMUNICATION. By John W. Black and Wilbur E. Moore. New York: McGraw Hill, 1955; pp. vii + 430. \$4.50.

Semantics, linguistics, psychology, and engineering are among the many disciplines that contribute to the theory of communication and, therefore, to the subject matter germane to the study of speech. Far too few speech textbooks make use of current research in such fields, or, indeed, even show an awareness of their relationship to oral communication. Thus, a book that recognizes and applies broad areas of scientific investigation to the study of speech becomes significant in speech literature. Such a book is this one. The authors postulate in the Preface: "Of especial relevance are the current researches and theories indicating that how one symbolizes about his symbolizing or talks about his talking or knows about his knowing has far-reaching effects, both personally and socially."

The title effectively suggests the nature and scope of the contents of the book. The first chapter gives an "overview" of the unity among speech, communication, and culture. Chapters follow on the speech mechanisms, the sound of speech, the acoustic code of speech, vocabulary, meaning, organization of speech, and motivation of speech. After chapters on style and gesture, all of these bases are applied to specific types of speaking in chapters on interpretative speaking and reading, public address, group discussion, and microphone speaking. Throughout there is a strong flavor of Alfred Korzybski, Irving Lee, and Wendell Johnson. Nevertheless, the eclectic character of the material does not neglect Aristotle, Whately, Winans, and Baird. Furthermore, Norbert Wiener, Claude Shannon, and Grant Fairbanks, as well as Leonard Bloomfield, Otto Jespersen, and Hans Kurath, are included. The breadth of content is matched by accuracy of scholarship. In spite of their vision, incisiveness, and freshness, the authors do not write "out of their heads." Without dissecting and dessicating the stream of thought, they have thoroughly documented the myriad sources of materials.

Numerous exciting, thought provoking, and frequently humorous "Projects for Practice" supplement the profound information. Of course, the wise teacher will choose among these exercises, some of which might be difficult and discouraging for the average uninformed college student — not to mention the instructor. Also, some of the exercises are so precise as to imply pedantry — e. g., the pronunciation exercises designed to avoid "Slurvian" (pp. 103-107). In addition to the exercises there are two appendixes. Appendix A comprises four contemporary "Speeches for Study" by Craig Baird, W. Hayes Yeager, C. Judson Herrick, and Robert T. S. Lowell (Lowell's speech was given in a 1940 undergraduate oratorical contest). Appendix B contains a series of intelligibility tests. The few shortcomings in the exercises are trivia in the overall perspective of practice materials.

Albeit, a disturbing doubt arises: Will many colleges and universities con-

sider this unusual book adaptable to courses in their curriculums? It is not a public speaking text nor a "fundamentals" book in the usual sense; yet, it treats adequately most of the materials found in such treatises. And it does a great deal more. It unifies the so-called scientific bases of speech and related areas of knowledge with speech performance. Perhaps those speech departments that do not offer a course in which such a book can be used as a text should re-examine their curriculums. At least, they can see to it that their students read this book parallel to their preferred textbooks. In fact, even the erudite graduate student and college instructor will do well to peruse the contents of this book.

H. HARDY PERRITT

University of Florida

[CICERO] AD C. HERENNIIUM: DE RATIONE DICENDI. With an English Translation by Harry Caplan. Cambridge: Harvard University Press, 1954; pp. lviii + 433. \$3.00.

THE GARDEN OF ELOQUENCE (1593). By Henry Peacham. A Facsimile Reproduction with an Introduction by William G. Crane. Gainesville, Florida: Scholars' Facsimiles and Reprints, 1954; pp. 24 [Introduction] + 254. \$7.50.

With a rapidity that is somewhat surprising but altogether gratifying, texts and translations of important classical and early modern treatises on rhetoric continue to be issued by British and American presses. During the past decade we have had, among others, Hubbell's translations of the *De Inventione*, *De Optimo*, and *Topica* (1949); Poteat's rendering of *Brutus* (1950); Seaton's edition of *The Arcadian Rhetorike* (1950); and the facsimile reproduction of Rainolde's *Foundacion*, prepared under the supervision of Francis R. Johnson (1945). Only slightly less recent are the translations of *De Oratore* by Sutton and Rackham (1942) and *Orator* by Hubbell (1939).

Now we are so fortunate as to be able to add to this list two works of major importance — Professor Harry Caplan's long-awaited translation of the *Rhetorica ad Herennium* and a facsimile reprint of Henry Peacham's *Garden of Eloquence*, issued with an introductory essay by Professor William G. Crane. Individually, each of these books is a publication of first-rank significance for students of the history of rhetorical thought. Together, they form interesting and provocative companion-pieces since Peacham, using as an intermediary Joannes Susenbrotus' *Epitome Troporum ac Schematum* (Zurich, 1540), based his work very largely upon the treatment of figures offered some fifteen centuries earlier by the *auctor incertus* of the *Ad Herennium*.

Since both of the works in question are well known to scholars, a reviewer may be expected to forego a description of their contents in favor of attempting a critical estimate of the dress in which they now make their appearance. Taking this as our purpose, let us consider them in order.

As most persons in our field are aware, Professor Caplan's translation of the *Ad Herennium* represents a labor of love that extended over a period of more than twenty years. The result is in every respect magnificent. For the first time in nearly a century we have an ancient rhetorical treatise translated by an eminent classicist who is also a trained rhetorician; indeed, we may say, by a classicist who is first and foremost a student of rhetoric, and who has long maintained a close relationship with scholars working in the theory and criticism of public address.

Looking at his text from this dual point of view, Professor Caplan has produced a translation which, so far as the student of rhetoric is concerned, is vastly superior to anything of its kind. In particular, his rendering of technical terms is of interest. Within the framework of the *status, ratione defensionis* is translated as "the justifying motive," *firmamento accusationis* as "the central point of the accusation," and *iudicatio* as "the point to adjudicate." In the area of style, the figures are generally given the English cognates of their Greek or Latin names (*distributio*, "distribution"; *divisio*, "division," etc.) or the accepted English equivalent is employed (*permutatio*, "allegory"; *translatio*, "metaphore," etc.). *Elegantia* is not the usual "elegance," but rather "taste"; while *dignitas*, so often carelessly tossed off as "dignity," is, with good reason, "distinction." For the divisions of a speech, *narratio*, as is appropriate in a work so largely given over to judicial oratory, becomes "the statement of the facts"; *insinuatio* is "the subtle approach"; and the generic term *dispositio*, in view of the severely circumscribed scope of this *officium* in our treatise (see Introduction, p. xviii), is quite properly "arrangement."

But interesting and admirable as the translation itself is, our highest praise must be reserved for the Introduction and the notes which accompany it. These one is tempted to compare with their counterparts in such monumental works as Jebb's *Attic Orators* and the Cope-Sandys *Rhetoric*—a comparison which, if it has any measure of validity, immediately elevates them far above the critical apparatus offered in the other rhetorical classics in the Loeb series. By the same token, in comparison with other volumes in this series and with editions and translations of ancient rhetorical treatises in general, the superiority of Professor Caplan's index is manifest. Unlike the meager list of proper names found in the Butler Quintilian and the rest, it is a twenty-page catalogue in five-point type of the rhetorical terms employed in the text and of the references made in the Introduction and notes to the writings of Cicero and to works earlier in date than the *Ad Herennium* itself. Thus, rather than the usual perfunctory appendage, we have a functional tool of real value to the student of rhetoric, and one which, it is to be hoped, will set a standard for future editions of classical texts.

Those of us who with the passing of the years retain ever vivid memories of Professor Caplan as a stimulating teacher who set exacting tasks in a spirit of friendliness cannot but feel a very deep sentimental attachment to this magnificent production. All of us in the field of speech can be proud that so profound and gifted a scholar is to be numbered among our colleagues.

Turning to the reproduction of *The Garden of Eloquence*, it should first be pointed out that while the text presented is that of the second and improved edition of 1593, the fifty or so figures that Peacham included in the first edition of 1577 but did not carry over into the revision, are also offered in facsimile in a section that precedes the 1593 text. Thus we have under a single cover, and also, happily, in their complete form and original setting, all of the more than two hundred terms with which our author dealt. Moreover, the supplementary index that is appended to the one Peacham himself provided facilitates the making of comparisons between the two printings.

Additional aids to such comparisons, as well as an abundance of other information pertinent to an understanding of *The Garden*, may be found in Professor Crane's very careful Introduction. This Introduction presents what is probably the most exhaustive analysis of Peacham's sources ever attempted, and may, on the whole, be regarded as definitive. Of special significance—not only in evaluating *The Garden* but also in understanding the nature of sixteenth-century English rhetoric in general—is the conclusion, frequently re-

iterated throughout the essay, that while nearly all of Peacham's explanations and many of his examples stem ultimately from classical sources, most of his material actually came to him by way of various contemporary compilations, principal among them the previously mentioned *Epitome* of Susenbrotus, Richard Sherry's *Treatise of Schemes and Tropes*, and Erasmus' *De Copia*. On this matter Professor Crane's evidence appears to me to be conclusive.

In view of the very excellent treatment he has given Peacham's sources, it is to be regretted that Professor Crane has not been somewhat more successful in his efforts to place *The Garden* in the stream of sixteenth-century English rhetoric and to describe that stream as a whole. His plan of discussing the pre-Peacham rhetorics in the order of their appearance, instead of grouping them by type or subject matter—classical, formulary, etc., blurs certain crucial differences and fails to offer an adequate account of the several diverse traditions into which they fall. Specifically in Peacham's case it fails to locate his work in its proper niche at the peak of one of these traditions—the stylistic; and may, incidentally, also be the factor responsible for causing Crane to underrate the significance of the Ramistic influence in accounting for fundamental differences between the two editions—a matter already noted by Professor W. S. Howell in his review of the reprint for *The Quarterly Journal of Speech* (XLI, 1955, 67-9).

To these charges still a third must be added. Unless I misread completely, on more than one occasion Professor Crane implies that the author of the *Ad Herennium* was the rhetorician Cornificius. Now, of course, what he may very well be saying is that just as Wilson thought the work was from the pen of Cicero, so Peachman thought it to have been written by Cornificius. If this is the case, however, the best that can be said is that the language needs clarifying. If, on the other hand, he actually is under the impression that Cornificius was the author of this treatise—and this it is difficult for me to believe in view of the profound scholarship he has displayed in his *Wit and Rhetoric in the Renaissance* and other studies—he might well be referred to pages vii-xiv and ff. of the Caplan volume where the problem of the *Ad Herennium's* authorship is authoritatively discussed.

But even in the face of these criticisms—and I certainly stand ready to be corrected if I am in error with respect to any or all of them—it cannot be denied that Professor Crane has made a very real contribution to our knowledge and appreciation of Henry Peacham. To a degree that has never before been possible, we are now in a position to understand how Peacham worked, to know the books to which he habitually turned for definitions and illustrations, and to evaluate his efforts against the background of contemporary English and Continental treatises on rhetoric. Equally important is the fact that thanks to the reprint itself we are now able to bring the text of *The Garden of Eloquence* into the classroom, where it needs to be in order to receive full and fair discussion by our students, and to take it once and for all out of the microfilm reader where until now most of us have been forced to use it.

D.E.

PIONEER WOMEN ORATORS. By Lillian O'Connor. New York: Columbia University Press, 1954; pp. xvii + 264. \$3.75.

A book that deals with the criticism of a multitude of speeches delivered over a lengthy period of time by a number of speakers inevitably confronts problems of exposition. This book, dealing with twenty-seven speakers and

one hundred and forty-five speech texts, handles the problem expeditiously in eight divisions: "The Historical Setting," "The Speakers," "The Rhetorical Criteria," "The Texts," "The Ethical Proof," "The Pathetic Proof," "The Logical Proof," and "Conclusions." Some may wish, perhaps, that the work had less resemblance in organization and style to a doctoral thesis. Others will find the kinship meritorious. No one will deny, regardless of his reaction to its format and style, that this is a work of solid worth deserving a place in the library of all who have more than a cursory interest in the history of American public address.

The speakers dealt with will be largely unknown to most readers. While the names of Susan B. Anthony, Amelia Bloomer, Lucretia Mott, and Frances Wright will doubtless be recognized, few will have heard of Harriet Hunt, Jane Swisshelm, Ernestine Rose, Jane Elizabeth Jones, Caroline Dall, and many others who emerged as pioneer women speakers between 1828 and 1860. Yet, evidence presented in this book indicates that these women, and their feminine cohorts, played a considerable role in the reform movements of their day—especially in the agitation for the abolition of slavery, and in the movements for temperance and for women's rights.

An effort is made to present the speaking activities of these pioneer women orators within the framework of an historical setting. Although this setting is established largely by drawing upon familiar histories of the period, it is a necessary and well-drawn one, and it does provide a body of worthwhile, original material that reveals contemporary attitudes toward the propriety of women speaking in public.

Evidence is presented to show that some of the speakers were indisputably acquainted with the then popular theories of rhetoric expounded by Blair, Campbell, and Whately. Others *might* have had such an acquaintance; certainly, many had had no formal traffic at all with rhetorical theory of any vintage or bias. The author's own critical apparatus, by which she appraises the speeches of the study, is Aristotelian, but to some readers it may appear diluted and confused by an irritating exposition of the obfuscations and vagaries of the nineteenth-century theorists.

Analysis of the ethical and pathetic proofs leaves little to be desired. Logical proofs, however, are analyzed, not in an expected, unequivocal way, but according to *topoi*, with the result that we are treated to such categories as: definition, division, cause and effect, likeness, contrariety, degree, and circumstance of time and place. One wonders why this pattern was chosen, and whether it is a scheme that is capable of producing a maximum of usable information and understanding for the reader.

The author concludes that, by and large, the ethical proof of these women speakers was deficient because of an unhappy capacity for antagonizing audiences. Their use of pathos, occurring as separate emotional passages, is thought to reflect the popular conviction-persuasion duality, while their logical proofs were based on humanitarian and moral assumptions that caused the speakers to ignore expediency as a motive for action.

A bibliography of approximately two hundred items should prove useful to scholars of the era, and to teachers of the history of public address. The latter will probably find time in their courses for some consideration of the speakers that have been rescued from oblivion by this book.

WAYNE C. MINNICK

Florida State University

ORAL DECISION-MAKING....By Waldo Braden and Earnest Brandenburg. New York: Harper and Brothers, 1955; pp. 572. \$4.75.

"As a people we believe in making decisions by talk." Braden and Brandenburg use this statement as the opening of their book, *Oral Decision-Making*. The first chapter posits the thesis that the democratic process depends on the freedom and techniques of oral communication. For one hundred and seventy-three pages the authors analyze the procedures and philosophies inherent in our democratic processes. The structure of this section of the book forms a logical analysis of the method of discussion. The problem is clearly stated, "the dynamics of the group" explored, and various methods of using facts and language for argument delineated. "Democracy provides a climate which encourages and stimulates the processes of common counsel, while the authoritative climate seems to dry them up." This is a basic belief with which we Americans cannot help but concur.

The modern nomenclature is used. Areas called "interpersonal relations," "role playing," "sociodrama," and "psychodrama" are carefully explored. The language of the book, its organization, and the frequent photographs should appeal to college students. Without talking down to intelligent young men and women, the "punchy prose" is well peppered with appropriate illustrative material. Particularly good, if sometimes obvious, are the line drawings used as visual adjuncts to the written material. The format of the book also is interesting. Varying type faces and frequent headings break up the usual packed textbook pages. The exercises at the end of each chapter are well chosen, extensive in number, and varied enough to provide for judicious selection.

Part Three is standard material concerning debate. It is highly concentrated, but covers the techniques sufficiently. Part Two of the book deals with discussion and is thorough enough, without being overly detailed. The sections of the book that consider evaluation are particularly well done. Multitudinous charts and forms are reproduced so that the instructor and students may follow the progress of their group by many different evaluating methods.

All important areas of discussion and debate are scrutinized in this book. The usual material on brief making, parliamentary procedure, various styles of debate, etc. have their blocks of material succinctly presented. With its addition of newer research and modern nomenclature, this book should find an important place in the curriculum of a department of speech.

HAROLD WEISS

Southern Methodist University

A GUIDE TO EFFECTIVE PUBLIC SPEAKING. By Lawrence Henry Mouat. Boston: D. C. Heath and Company, 1953; pp. 262. \$2.75.

This traditional treatment of public speaking is divided into three sections: "Elements of Speechmaking," "Types of Speech," and "Speech Criticism." Part One considers such subjects as the selection of material, speech composition, delivery, and style. While these chapters are brief, all the essential material is covered. In the first chapter, introductory remarks about attitudes and adjustments are combined with suggestions for selecting subjects and an explanation of the "plan outline"—a five-step procedure for building a speech.

Chapters II and III are devoted to a discussion of supporting material,

speech composition, and a brief analysis of the audience. One of the leading features of these chapters is a "sequence outline" which includes a list of all of the items in the speech in the order of presentation. This use of a "sequence outline" and a "plan outline" makes the explanation of planning, building, and organizing a speech simple and easy to follow. Moreover, these two outlines demonstrate the importance of organizing material in a clear, logical manner, and of developing a speaking plan which is well ordered and easy to follow or remember.

The chapter on delivery contains general material on voice, bodily action, and the use of visual aids. The short chapter on style considers platform behavior, language, and patterns of thought. It is interesting to note that this consideration of the basic elements of public address is accomplished in less than a hundred pages.

Part Two is divided into four chapters: "Informative Speech," "Persuasive Speech," "Occasional Speech," and "Group Discussion." The informative speech is classified under two headings. These are the speech of instruction, which is essentially the "how to" speech, and the speech of enlightenment, which deals primarily with the classification of ideas. The persuasive speech is not classified, however, under the customary headings of action and belief. Rather, all persuasive speeches are viewed as dealing with belief. The basic task in persuasion, according to Mouat, is to secure belief; action will follow. This chapter on persuasive speaking is concluded with a useful analysis of a speech, showing the use of the persuasive elements.

Inspirational, ceremonial, after-dinner, and impromptu speeches are covered in the chapter on "Occasional Speech." This space allotment, giving a chapter each to the two major types, and grouping other types under occasional speaking, reflects the classical tradition, and should make for ready adaptability to suit individual needs.

Part Three offers a comprehensive list of the elements to be considered in analyzing classroom speeches. Although but little background is given, the list should be helpful in rendering intelligent judgments of speaking accomplishment. A final chapter gives several additional examples of each type of speech.

While the text is short and there is little extended explanation, the development is clear and logical. All of the important phases of public speaking are covered. Furthermore, the book is interestingly written. Explanatory material is not placed in footnotes, but is woven into the text where it is more likely to be read. The few photographs are not posed, but are candid shots of accomplished speakers in action. The projects and exercises found at the end of each chapter appear stimulating. In sum, this traditional treatment of speech as the learning of skills is well done, and should be especially useful in the beginning public speaking course.

DONALD L. MCCONKEY

College of William and Mary

THE CHILD'S BOOK OF SPEECH SOUNDS. By Sylvia Chipman. Magnolia, Mass.: Expression Company, 1954; pp. 43. \$1.25.

This little book of speech sounds, presented in rhymes, and attractively and imaginatively illustrated, is designed for use in the classroom and speech clinic. It may also, the author hopes, prove helpful to parents attempting speech correction in the home.

Throughout, an attempt is made to present the child with a picture for each key word in the rhymes. Key words, in turn, contain the particular vowel, diphthong, or consonant introduced on a given page. The first eighteen pages deal with vowel sounds and diphthongs, while the twenty-five remaining pages deal with consonants. This would seem to give the book an unrealistic organization, since, as most speech correctionists will agree, consonant sounds demand more intensive and extensive treatment than vowel sounds, and hence require greater emphasis.

If the writer's purpose is to motivate children to learn to use speech sounds by saying rhymes, it seems apparent that two assumptions must be made. First, we must believe that introducing a phonetic element in a short poem or rhyme is an effective way for a child to learn a sound and then use it meaningfully. There would seem to be some doubt, however, both clinically and experimentally, that this belief is justified. Second, the rhymes should be stimulating, meaningful, rhythmical, and most important, applicable to a given age group. Without debating its poetic value, the following sample of the author's work will, in the reviewer's opinion, demonstrate little that is stimulating, meaningful, or rhythmical:

BEN pulled his SLED
To the store,
And bought some BREAD.
He went to the WELL
And in he FELL.

Also, if this rhyme is compared with the one below, a considerable inconsistency between the two samples in regard to their level of difficulty may be observed.

PETER, PAUL, and POLLY
All felt gay and jolly.
A Christmas gift for the three,
A HAPPY PUPPY, Look!
For POLLY, a POCKETBOOK.
Outdoors, beside a tree,
A PRANCING PONY for PAUL.
For PETER, a school boy able,
A PEN and PENCIL on the table.

The author's intention of supplying teachers, speech therapists, and parents with a means of motivating children to learn and use correct speech sounds is a desirable one. The present book, however, appears to fall short of this goal because it does not substantiate the rationale of the technique presented. Moreover, it fails to direct itself to a consistent age level, and does not possess material that is exceptionally stimulating, meaningful, or rhythmical.

EDWARD M. PENSON

Ohio University

EFFECTIVE SPEAKING IN BUSINESS. By Alfred D. Huston and Robert A. Sandberg. Revised by Jack Mills. New York: Prentice-Hall, Inc., 1955; pp. xvii + 329. \$6.35.

This is a revision of the popular and highly successful *Everyday Business Speech* by the late Alfred D. Huston and Robert A. Sandberg. Mr. Mills in

the Foreword explains that it is essentially a streamlined version of the original and that in the blending of the old with the new he has tried, above all, to preserve the spirit and vitality of the original book. That goal has been achieved.

Those who are familiar with the original text will note that Mr. Mills' changes are principally editorial and mechanical. He has removed the questions, exercises, and selected readings from the end of each chapter and grouped them at the back of the book; he has made, by use of italics and heavy type, the chapter organization more obvious and easier to follow; and he has replaced or eliminated a few of the anecdotes, references, and examples. Moreover, he has added illustrations, photographs, and drawings, and also a brief chapter on parliamentary procedure. All these changes have improved and "streamlined" the book.

Those who are unfamiliar with the original text will find here an excellent volume for use by a business man or a class in which a practical "business" approach to speech is needed. The primary purpose of the authors is to offer training in common types of conference speaking, with emphasis on "complete mastery of subject material, organizing it for efficient and effective use, and presenting it in an interesting manner." Their secondary purpose is to adapt these principles to more formal public speaking situations. To achieve these aims the book is divided into three parts. Part One, "The Introduction," consists of chapters on "Effective Speaking and the 'Able Man'" and "The Conversational Foundation." Part Two, "The Business Conference," is composed of chapters on the elements of exposition, persuasion, sales, and various types of conferences, ending with an excellent chapter on "The Application Interview." Part Three is devoted to public speaking.

Effective Speaking in Business is interestingly written, well organized, and easy to read and understand. It is based on sound speech fundamentals, and gives credit to worthy predecessors in the field. Anyone who follows the tenets it sets forth will be well trained in the fundamentals of practical business speaking.

FRANK DAVIS

Alabama Polytechnic Institute

TELEVISION PROGRAM PRODUCTION.....By Carroll O'Meara. New York: The Ronald Press Company, 1955; pp. 361. \$5.00.

This book is designed to present all of the many important factors which contribute to the efficient production of quality television programs. The author is to be commended for drawing a comprehensive picture of a complex field and for using language which the layman will be able to understand.

Written out of a background of extensive personal experience in the television production departments of the major network systems, the volume is a useful guide not only for those planning a career in the program side of the industry, but also in such related fields as acting, directing, announcing, or station management. Every phase of television is covered, and each of the thirty chapters is packed, but not crowded, with vital information that is surprisingly free from the usual generalizations and highly technical terms.

Of particular interest to educators is the fact that Mr. O'Meara has recognized the importance of educational programming, and has devoted several chapters to the problems of effective educational television.

Very few books have been written in the field of television production that meet the requirements of a good college textbook. Most of them have either been too superficial or general in content, or have been so technical that previous knowledge is required in order to comprehend them. *Television Program Production*, however, has the qualifications of a sound textbook, and whether a student is educationally or commercially inclined it will give him the basic knowledge and background that he needs.

TOM C. BATTIN

University of Houston

A CHURCHILL READER: THE WIT AND WISDOM OF SIR WINSTON CHURCHILL. Edited by Colin R. Coote. Boston: Houghton Mifflin Company, 1954; pp. vi + 414. \$5.00.

This volume is a revision of Colin R. Coote's highly successful *Maxims and Reflections* (1949), a series of extracts from Sir Winston Churchill's speeches and letters. More selective and comprehensive than the original, *A Churchill Reader* contains about two thousand quotations ranging over a period of sixty years. Of the numerous changes which appear in this edition, two are especially significant. The editor has wisely reduced the quotations relevant to dead issues and increased those "which have a bearing on problems still alive today." Moreover, he has added many of the sayings which have come from the pen and tongue of Churchill during the past seven years.

The purpose of the new volume, like that of the parent work, is to present a study — from Churchill's own words — of Churchill the man, the statesman, the orator, and the writer. Well chosen and documented, the quotations have been grouped under such headings as: "On Himself," "On His Dislikes," "On Russia," "On His Likes," "On War," "On Britain and the Empire," "On the Monarchy," "On Foreigners," "On America," "On Policies and Politics," "On the English Language," and "On Human Conduct." The incisive observations included in these chapters give a revealing picture of Churchill as a penetrating analyst and effective moulder of twentieth-century history. In addition, they clearly show why he earned the coveted Nobel Prize for literature in 1953.

Interspersed throughout the collection are all of the familiar quotations which the English-speaking world has come to appreciate: "Russia is a riddle wrapped in a mystery inside an enigma"; "I have nothing to offer but blood, toil, tears, and sweat"; "Never in the field of human conflict was so much owed by so many to so few"; "There is only one answer to defeat, and that is victory." Other statements, while less known, are also included to demonstrate Churchill's ability to use bon mots: "If Hitler invaded Hell, I would at least make a favorable reference to the Devil in the House of Commons"; "I do not see any other way of realizing our hopes about a world organization in five or six days. Even the Almighty took seven"; "A fanatic is one who cannot change his mind and won't change the subject"; "The reason for having diplomatic relations is not to confer a compliment but to secure a convenience"; "Science burrows its insulated head in the filth of slaughterous inventions."

The student of public address will find much of interest in this new volume. He will learn that Churchill early in his career was "greatly hampered by an inability to compose at the rate necessary for public speaking"; that

"the essence and foundation of the House of Commons debating is formal conversation"; that the new chamber in the House was designed to seat only two-thirds of its members in order to preserve the intensity, passion, intimacy, informality, and spontaneity of the debates; and that Churchill's preference for short, expressive words and phrases often led him to correct in public the language of others. Moreover, the speech student will see how a gratuitous remark linking socialism with the gestapo perhaps lost the election for the Conservatives in 1945.

To add to the value of the book, the editor—a skilled journalist and himself a former member of Parliament—has written a frank and revealing Introduction assessing the personality and career of Churchill. More important, he has often interpolated useful explanatory remarks at the close of the quotations.

At a time when interest in contemporary history is steadily increasing, Mr. Coote's volume performs a valuable service. It gives to the reader a fresh and rare insight into the mind and talents of one who has profoundly influenced his age.

J.G.

PREFACE TO DRAMA: AN INTRODUCTION TO DRAMATIC LITERATURE AND THEATRE
ART. By Charles W. Cooper. New York: The Ronald Press Company, 1955;
pp. viii + 773. \$4.50.

Mr. Cooper's volume, aptly titled, is a sound basic text for an elementary course in the study of the drama on the high school or early college level. Too many of our *Introductions* to drama and the theatre appear to have been written for the professor rather than for the student, for the Ph.D. rather than for the freshman. Rightly, Cooper approaches his readers as strangers to the realm of theatre, and addresses them in clear, simple terms that anyone should be able to comprehend.

The book is divided into two parts. The first, "The Preface," contains five essays on the fundamentals of dramaturgy, such as the play as created by the dramatist, its physical production for presentation, and its re-creation by spectator or reader. After each essay there is a short play illustrating the author's comments. The play is preceded by an introductory note discussing the dramatist, or the background of the piece, or its production; and is followed by a brief commentary which the student should find helpful and informative.

Part Two, the bulk of the volume, is an anthology of eight longer plays representing several historical periods: *Antigone*, *Othello*, *The Ridiculous Précieuses*, *Hedda Gabler*, *Candida*, *Life with Father*, *The Glass Menagerie*, and *The Crucible*. Preceding each play there is an introduction "to provide you with such information as you may almost unconsciously put to use in making your own interpretation of the drama, producing the play in the theatre of your own imagination, reflecting upon its pattern and meaning and values." Following each play there are two commentaries by such scholars and critics as Harold C. Goddard, W. G. Moore, Montrose J. Moses, Eric Bentley, Stark Young, John Gassner, and George Jean Nathan.

The Appendix contains notes on the various plays, queries for tests or class discussions, suggestions for studying each essay and play, titles and authors for further reading, and, finally, outline worksheets for written reports or "disciplined discussion."

Besides the easy—but not juvenile—readability of the book, mention

should be made of the clear printing on good paper: thankfully, the plays are not set up in those two forbidding columns of small type.

Although Cooper has written his book for the college student, it would also be excellent for high school use. In this reviewer's opinion, there is no book (of its kind) in the high school field comparable to *Preface to Drama*. English and drama teachers — and the latter are increasing in our secondary schools — should welcome its pleasant, straightforward, sound presentation.

ALBERT E. JOHNSON

Texas College of Arts and Industries



NEWS AND NOTES

FRANKLIN R. SHIRLEY

A CALL FOR PAPERS

The time has arrived to plan the SSA program for the Hattiesburg Convention next April. Would you be interested in sharing your ideas, research, or discoveries with your colleagues? As usual, there will be three general sessions and fifteen sectional meetings.

Since some of the chairmen for these sessions and meetings have not yet been named, will you use your President as a clearing house? Send me a copy, an outline, a statement of what you have done, are doing, or plan to do. I will forward it to the appropriate chairman for his perusal. The chairman will then contact you concerning the possibility of using you on his program.

Frank Davis, President, SSA
Department of Speech
Alabama Polytechnic Institute
Auburn, Alabama

SPEECH THERAPY AND CLINICS

A two-year experimental study, aimed at determining whether the "trainable" retarded child can be taught functional speech, was initiated at Texas Christian University this fall. Co-operating in the project are the Hogg Foundation of Austin, the Ft. Worth Council for Retarded Children, and the Division of Speech, Hearing, and Retardation Therapy at T.C.U. E. L. Pross and Mrs. Dorothy Bell are conducting the study, with the assistance of consultants from the Hogg Foundation. About sixty children will participate.

The North Florida Cleft Palate Team presented a demonstration at the recent meeting of the American Association for Cleft Palate Rehabilitation in Boston. Participating were Dr. Bernard Morgan, plastic surgeon, Jacksonville; Dr. Albert Reilly, orthodontist, Jacksonville; Dr. Bryant Carroll, oral surgeon, Jacksonville; and Dr. McKenzie Buck, head of the speech and hearing clinic at the University of Florida.

The Second Annual Conference for Public School Speech Correctionists was held at the University of Florida, June 6-8. Sixty-five persons participated in the program of discussions and demonstrations designed to provide for an interchange of ideas about common problems. Stanley Ainsworth of the University of Georgia served as special consultant. As a result of the conference a two-year study in public school therapy for stuttering children was initiated. This study is being conducted under the direction of L. L. Schendel, Florida State University; William Shea, University of Miami; and McKenzie Buck, University of Florida.

FORENSICS

Baylor University held its annual high school speech institute, June 13-25. Courses of study were offered in discussion and debate, declamation and poetry interpretation, extemporaneous speaking, fundamentals of speech, and radio and television.

William Smith of Auburn has been elected chairman of the West Point

National Debate Tournament Selection Committee for District VI. This district includes Kentucky, Tennessee, North Carolina, South Carolina, Georgia, Florida, Alabama, and Mississippi.

A debate team from the University of Alabama, consisting of Dennis Holt and Ellis M. Story, Jr., and coached by Annabel Hagood, won the West Point National Debate Tournament last April. This is the second time in three years that a team from the Southeast has won this tournament, the University of Miami having placed first in 1953. In 1954 the University of Florida finished second, losing the final debate to a team from the University of Kansas.

Forensic Events: Alabama Discussion Tournament, November 4-5; Southern Region TKA Tournament, University of Tennessee, November 18-19; Florida Invitational, December 9-10.

THEATRE

The Horned Frog Community Summer Theatre was again in operation on the campus of Texas Christian University during the past summer. The University and the Ft. Worth Theatre Council co-operated in the project. Five plays were presented during a twelve-week period: *Sabrina Fair*, *Night Must Fall*, *My Three Angels*, *Picnic*, and *Bliethe Spirit*.

Texas Christian University has announced the organization of a Division of Opera and Drama, under the direction of Walter R. Volbach. Other members of the staff are Ernest Lawrence, Assistant Director; S. Walker James, Director of Technical Theatre; David Preston, Ballet Master; and Ralph E. Guenther, Conductor of the University Symphony Orchestra.

Summer session productions at the University of Florida were *Pygmalion* and *You Can't Take It With You*. Both plays were directed by Clifford Ashby. Technical work was by Robert Crist and Lee Paul.

Florida State University offered a new course in laboratory theatre as part of its summer program. The course was designed to establish a stock company situation in an academic setting.

RADIO AND TELEVISION

The Radio-TV Division of Texas Christian University now has a two-camera, closed-circuit television setup in operation. James Costy, head of the Division, is also doing programs over KFJZ-TV.

APPOINTMENTS AND PROMOTIONS

Stanley K. Hamilton is the new chairman of the Department of Drama at the University of Houston.

Thomas Tedford, who received his Ph.D from Louisiana State University in August, is now professor of speech and debate coach at Georgetown College.

McDonald Held, formerly at Furman University, recently accepted a position at Howard Payne College.

New staff appointments at the University of Florida include W. M. Parrish, who will be visiting professor of speech and teach courses in the field of interpretation; Alma Sarett, who will offer work in public address; and Leland L. Zimmerman, who is the new director of Florida Players. Mr. Zimmerman

comes to Florida from the University of Wisconsin where he completed his doctor's degree in August.

Mrs. Dorothy Bell was recently appointed to the speech faculty at Texas Christian University. Laurence E. Bahler has also been named graduate assistant in technical theatre at Texas Christian.

Joseph M. Coffey is the new staff director of the University of Houston Theatre. Mr. Coffey comes from the University of Utah where he is completing his work for the Ph.D. degree. Another appointment in the theatre at Houston is Frank G. Bock, who assumes the position of technical director.

Eugene White has been promoted to the rank of full professor at the University of Miami.

William N. Reynolds has been added to the forensic staff at the University of Florida. He will work with the junior varsity debate squad and will assist Hardy Perritt with the program of demonstration debates on the high school question.

PERSONALS

O. R. Corey has been granted a leave of absence from the speech department at Georgetown College for travel and study in Europe. Mr. Corey is studying this fall at the Central School of Speech and Drama, the University of London, and the Royal Academy of Dramatic Art. Last summer he visited drama festivals in France, Belgium, Holland, Denmark, Germany, Austria, Switzerland, Italy, and Spain. In the summer of 1956 Mr. Corey will study mime and acting at the Comedie Francaise under Jean Barrault and Marcel Marceau.

Lester Hale of the University of Florida, was visiting professor of speech at the University of Tennessee during the past summer.

James Golden, who has been teaching at the University of Richmond for the past two years, is now professor of speech at Pasadena College.

Don Gainer, instructor in speech at David Lipscomb College, is on military leave.

William Shea, associate professor of speech at the University of Miami, is in residence at the University of Florida during the fall semester.

Claude Shaver is on leave from Louisiana State University and is studying the communications program at the University of Southern California.

James Ladd, who spent the last year as a graduate assistant at the University of Florida, has returned to his position in the speech department at Phillips University in Oklahoma.

A committee consisting of Glenn Capp, Douglas Ehninger, and Franklin R. Shirley, chairman, are screening applicants from the South for a debate team which will visit the universities and colleges of Great Britain during the coming winter.

Dick Maher of the speech staff at Emory University, attended the summer session at the University of Florida where he is working on his doctor's degree in speech correction and audiology.

John Van Meter, instructor in speech at the University of Florida, is on leave for the year, studying for the doctorate at the University.

Victor Michalak of the speech staff of Duke University, acted as associate director of *The Common Glory* at Boone, North Carolina, during the past summer.

Franklin R. Shirley recently passed his qualifying examination for the doctor's degree at the University of Florida.

Bill Dorné, who has been doing graduate work at the University of Florida for the past two years, returned to his position as assistant professor of speech at Auburn this fall. Mr. Dorné has completed his requirements and passed his qualifying examination for the doctor's degree.

SOUTHERN SPEECH ASSOCIATION

SUSTAINING MEMBERS

as of June 1, 1955

ALABAMA

AUBURN—*Alabama Polytechnic Institute*: Lois Anne Brien, Frank B. Davis, Donald Harrington, William S. Smith; BIRMINGHAM—Rose B. Johnson; *Birmingham Southern College*: M. Fred Evans; *Howard College*: G. Allan Yeomans; MAXWELL AIR FORCE BASE—Joseph H. Mahaffey; MOBILE—*City Schools*: May G. Carlin; MONTEVALLO—Laura F. Wright; TROY—*Troy State Teachers College*: Thelma B. Goodwin; UNIVERSITY—*University of Alabama*: Ollie L. Backus, Allen Bales, Donald H. Ecroyd, T. Earle Johnson, Louise M. Ward, Elizabeth Webster.

ARKANSAS

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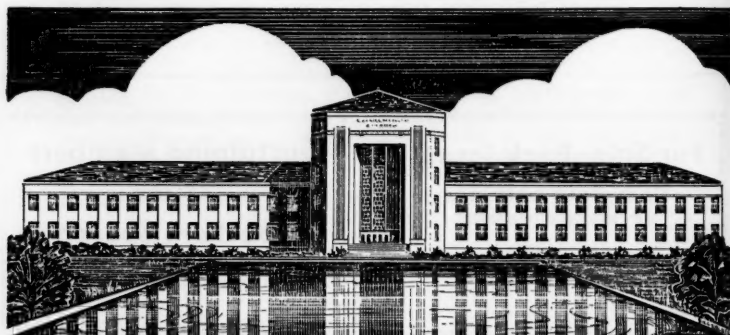
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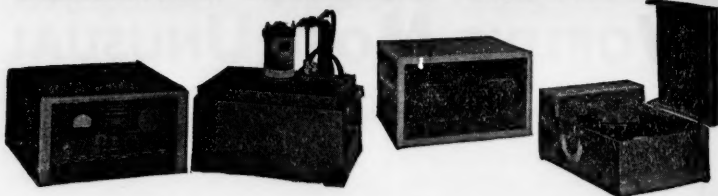
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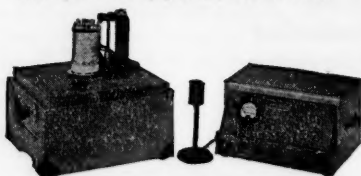
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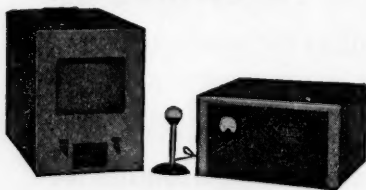
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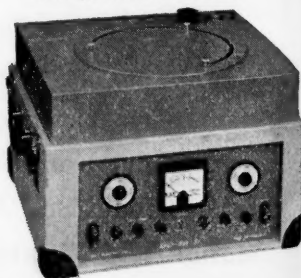
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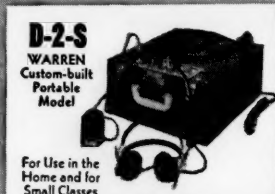
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